ANNUAL NUMBER

JANUARY 15, 1913 PRICE TEN CENTS

MAUDE ADAMS IN "PETER PAN"

SPECIAL FEATURES

WHITE N.Y.

EMMA TRENTINI
IN "THE FIREFLY"

STELLA ARCHER AND ROBERT HILLIARD
IN "THE ARGYLE CASE"

ELMER BOOTH AND MARY RYAN
IN "STOP THIEF"

WHITE N.Y.

SCENES AND PERSONALS FROM CURRENT PLAYS

H.B. WARNER AND LAURA HOPE CREWS
IN "BLACKBIRDS"

THYRZA NORMAN AND NORMAN McKINNEL
IN "RUTHERFORD AND SON"

WHITE N.Y.

GERTRUDE HOFFMAN
AT "THE WINTER GARDEN"

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

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FIXING THE AUDIENCE

DEVICES TO MAKE A STAGE FAILURE LOOK LIKE A SUCCESS

(Written for THE DRAMATIC MIRROR.)

"I'VE been right on the job since nine this morning, governor, and the best I can do is to plant eighteen doubles. All the other ginks I ran into looked so hard up they'd probably sell the pasteboards for a ducat a-piece at the cigar stores, so I thought I'd better bring back the rest of the punched stuff. Here it is."

And the suave young business representative of the great theatrical manager threw a bundle of tickets on the boss's desk.

The great manager sighed.

"Call up Freddie Frockcoat, the floor-walker at Stacey's department store," he directed. "The hour is late, but if we hurry, we can plant the rest of those balcony tickets with some of his girls."

The telephone bell rang and the great manager spoke into the transmitter.

"Hello, that you, Freddie? This is Hummer, of Blank and Hummer, up at the Paragon Theater. I'm putting on a new show to-night—see? I've got a bundle of stuff for the balcony and I want it placed. I'll send it right down—about fifty doubles. Tell the girls not to go in pairs—it looks bad and the critics spot them at once when two shop girls sit in two dollar seats together. Make each girl bring a young man—it dresses the house better. Tell them to pick out escorts with strong horny hands that will make a lot of noise. That's all—good bye."

Which explains how Mazie Sensen, clerking at the ribbon counter in the big department store, was able to invite her gentleman friend, "Kid" McLarnie, of the cigar store at 'Steenth Street and Third Avenue, to attend the Paragon Theater that night and witness the first performance on any stage of The Pet of the Parasites, the brand new comic opera offered on an elaborate scale by Messrs. Blank and Hummer. Mazie and the Kid occupied choice seats in the second row of the balcony, and as the Kid pompously extended the pasteboards to the ticket taker at the door, he noticed with a certain degree of nervousness that someone had carelessly punched several large round holes in the tickets. The Kid and Mazie proceeded to their seats, not hearing the doorman's whispered expression of disgust to the business manager standing by:

"Two more punched tickets. Nothing but skulls to-night."

In the immediate vicinity of Mazie and the Kid were various employes of the big department store. Mazie counted at least twenty girls whom she recognized, among them Mr. Frockcoat himself, wearing his conventional afternoon costume, in the front row.

And do you envy Mazie, seeing a new show for nothing at a leading Broadway theater in the great city of New York? Would you like to see most of the new shows, free of expense, and with the added privilege of taking your young man as your escort? If so, apply at once for a position as sales-girl at a leading department store of New York, and you can have one of your dearest wishes gratified immediately.

The shop girls of New York's department stores see many theatrical offerings free of charge. They are the invited guests, the favored Daughters of the Drama, who are the Old Guard always called upon to save the day—or the night—when it is a question of "putting over" a new show.

Yet after all, the ruse of filling unsold seats with shop girls and their escorts from Third Avenue, is but one of the many tricks employed in these days of fierce competition among theatrical managers. For many years the managers have picked their audiences with the same care they have exercised in selecting their actors, for the shrewd managers long ago realized that the reception accorded a new play depends

WILL A. PAGE

entirely upon the persons who see it. It is now almost an impossibility for the average outsider to purchase a ticket for a first night performance in New York City, unless he is personally known to someone in authority at the playhouse making the production, and is known to be "friendly." Managers would sooner give away every seat in the house to a "friend" who could be relied upon to applaud at the right moment, than to sell every seat to someone who might be cold, undemonstrative or even antagonistic.

All of which has led up to an amusing and absolutely unprecedented condition which prevails now whenever a new play or musical comedy is offered for a premiere in a first class Broadway theater.

It is no unusual thing for a theater having a normal money capacity of $2,400 a performance, opening with a new play to a packed house, with every seat taken and hundreds standing—to gross cash receipts of $146.50. The second night, of course, if the manager has succeeded in "putting it over," the receipts from cash sales will come far nearer the capacity and henceforth the success of the offering is assured. More than half the time, however, the industrious "plugging" is either over-done or under-done, or else the play is so bad that no amount of "boosting" can save it. In that event the store-house man calls on Saturday evening and removes a $25,000 production to the warehouse where it is afterwards sold as junk for $350.

In "fixing" the house for the first night, the most essential thing is dressing the boxes. These are usually given to prominent actresses who will be sure to attend in full regalia with a complete retinue of followers, hangers-on, admirers and under-strappers. If any well known society person orders a box, in advance, the order will probably be filled if the manager believes the parties ordering it are of enough importance to be mentioned in the society columns; but society people often arrive late, talk through the performance, and depart early, and managers prefer to give their boxes to star actresses who will look pretty, applaud everything, and stay to the very end for fear of incurring managerial displeasure.

Of the 500 seats in the orchestra of the average theater, about fifty are taken out for the critics. These are always the aisle seats down front. These fifty seats can do more damage to a new show than the rest of the house together. Critics nowadays are more human than they once were, and occasionally say kind things about a new production, but they, like the public, have become so "wise" that most managers regard it as a useless precaution to endeavor to "conciliate" them by meeting them in the lobby, calling them by their first names, and telling them funny stories.

Once the especial duty of the press agents of the various theaters was to "fix the critics." This meant lying in wait for them, plucking them by the arm, inviting them outside to the nearest drinking establishment, and offering them cigars at the expense of the management.

But them days is gone now. The press agents have over-done the stunt so much that now most critics flee the moment they sight a press agent in the offing. As a matter of fact, most of the present generation of critics persistenly avoid meeting press agents. That is why, on a first night, many critics keep in the safe harbor of their orchestra seats, and never stroll in the lobby for fear of being held up by some importunate person who will try to "fix a critic."

This "fixing" is not limited to the press representative employed by the manager. Most of the actresses—and many chorus girls—employ their own press agents. These are usually former newspaper

(Continued on page 20.)

THE FIRST NIGHTER

Eugene Walter's "Fine Feathers" Ends in a Pistol Shot in the Dark—"A Good Little Devil" Engaging Fairy Play—"Joseph and His Brethren" at the Century

"FINE FEATHERS"

A Play of To-day in Four Acts by Eugene Walter; Astor Theater, Jan. 7; Produced by H. H. Frazee.

Mrs. Collins ..... Rose Coghlan
Mrs. Reynolds ..... Lolita Robertson
Bob Reynolds ..... Robert Edeson
Dick Meade ..... Max Figman
John Brand ..... Wilton Lackaye
Frieda ..... Amelia Summers
Nurse ..... Helen Hilton

Fine Feathers owes its life and being to an excellent cast and a pistol shot in the dark, which ends the mortal career of a man who was misled by a well-meaning wife. Since we love to discover precedents, it is the more or less familiar story of Adam and Eva, brought up to date and put in dramatic form.

Mr. Walter has studied the psychology of darkness and loves to mass shadows against his high lights; witness The Wolf and witness again Fine Feathers, which begins with a scene in the dark and ends in one. The whole is designed to thrill the vertebrae, and we get a good deal of dialogue, a glimpse of some energetic characters, and an abundance of modern drama told in obvious terms and with the aid of patent effects.

There is a wholesome underlying moral, to be sure, but lack of dramatic subtlety in the construction and an overplus of a certain photographic realism mar its perspective as drama. One of its principal weaknesses consists of its failure to inspire real sympathy, in spite of its open bid for sympathy. The shot in the dark rings in our ears only as the empty echo of a labored effort to startle a Broadway audience out of its phlegmatic complacency.

Bob Reynolds, earning $25 a week, occupies a bungalow on Staten Island which he is trying hard to own. His wife has had five years of domestic drudgery, as she calls it, and is pretty tired of it when John Brand, Bob's old classmate, but now a rich and unscrupulous man of affairs, proposes to put $40,000 into the young man's purse provided he will certify to the use of an inferior grade of cement in the building of a large water dam.

Bob lightly rejects the proposition, but Mrs. Reynolds enters into a secret understanding with Brand to use her influence with her husband to earn the $40,000, after plainly telling Bob that he is a fool for scorning such an offer. When Bob still adheres to his resolution, he is anon confronted by the issue either of losing his ambitious wife or subscribing to Brand's terms, and he yields.

Five years later the Reynolds are living in a fashionable house on Long Island, but Bob is paying the wages of his sin. He has speculated, lost and must make good a check for $10,000 against an overdrawn account. In a frenzy of liquor he accuses Brand of having ruined him and demands more money on penalty of dragging him to jail. Brand taunts him with the threat that Mrs. Reynolds will also be drawn down into the vortex of ruin, if he persists in exposing things, but on second thought protect's Bob's check. The desperate condition of things has finally opened the wife's mind to the consequences of the dishonesty to which she has sacrificed her husband, and now, willing to begin life all over, they are rejoicing in the news that the threatened arrest has been averted, when the information comes that the dam built of the defective cement has been swept away and the lives of a whole community have been destroyed. This hastens the climax.

In a graphic scene, the remorse-stricken husband prepares his wife for what is to come. He takes the telephone and rings up the police station directing that an officer be sent to his house address. The electric lights are extinguished in a flash, the sharp report of a pistol rings out and the wife sinks into a divan with a heartrending moan.

This drama of strenuous action is seasoned with a variety of pertinent aphorisms, up-to-date maxims and epigrams bearing on the existing abuses of society and business. The only truly sympathetic individual in the story is Dick Meade, a breezy newspaper man and socialistic philosopher, who is Bob's friend in his poverty and sticks loyally to him till the last. This role was charmingly portrayed by Max Figman in all its lighter aspects as well as in its graver moods; and side by side with the striking portraiture of a frowsy, vulgar gossip by Rose Coghlan, marked the most artistic creation of the evening.

Mr. Lackaye's Brand did not materially vary from other familiar impersonations of aggressive, practical, sharp-tongued business men which he has presented on previous occasions. Lolita Robertson gave practical evidence of possessing satisfactory qualifications. Her work rings true, and she gives the impression of a young actress who knows what she is doing, why she is doing it and how it should be done. Mr. Edeson seems never to get over his bad habits of throwing his underjaw forward, of executing sharp, unexpected turns and clutching his hands in convulsive spasms—in other words, of losing the beauty of well modulated movements, of looking ferocious when he means to be fairly pleasant and of tearing a passion to tatters with his hands. If he were not Robert Edeson I should say that he can be a pretty bad actor at times. Of his intensity there can be little doubt, and he carried the last scene with a volume of impressive force. A bit of good character acting must be credited to Amelia Summers, playing the maid of all work in the Reynolds household.

"A GOOD LITTLE DEVIL"

Fairy Play in Three Acts. Adapted from Un Bon Petit Diable of Rosemonde Gérard and Maurice Rostand by Austin Strong; Produced by David Belasco at the Republic Theater, Jan. 8.

A Poet ..... Ernest Lawford
Betsy ..... Iva Merlin
Mrs. MacMiche ..... William Norris
Charles MacLance ..... Ernest Truex
Old Nick, Sr. ..... Edward Connelly
Old Nick, Jr. ..... Etienne Girardot
Juliet ..... Mary Pickford
Marian ..... Laura Grant
Queen Mab ..... Wilda Bennett
Viviane ..... Edna Griffin
Morgane ..... Lillian Gish
Titania ..... Claire Burke
Dewbright ..... Reggie Wallace
Thought-from-Afar .. Georgia Mae Fursman
Jock ..... Louis Esposit
Wally ..... Gerard Gardner
Mack ..... Adrian Morgan
Tam ..... Jerome Fernandez
Sandy ..... Edward Dolly
Allan ..... Norman Taurog
Neil ..... Harold Meyer
Jamie ..... Carlton Riggs
Davie ..... David Ross
Robert ..... Roland Wallace
John ..... Charles Castner
Angus ..... Lauren Pullman
Huggermunk ..... Pat Walshe
Muggerhunk ..... Sam Goldstein
The Solicitor from London .. Dennis Cleugh
The Doctor from Inverary .. Joseph A. Wilkes
The Lawyer from Oban .... Robert Vivian
Rab ..... Arthur Hill
Lord Colington of Pilrig .. Henry Stanford
Lady Rosalind ..... Jeanne Towler
The Hon. Percy Cusack Smith .. R. J. Bloomer
Lord Howard de Mar .... Conway Shaffer
Lady Nettie Cavendish .. Katharine Minahan
The Hon. Miss Letterblair .. Amy Fitzpatrick
Lady Ralston ..... Edna M. Holland
Lady Molineux ..... Augusta Anderson

This French fairy play by the wife and son of Edmund Rostand possesses a good deal of the charm which made Peter Pan popular, without the subtle humor and the distinctly universal characters of that unique work, but still with an abundance of appealing qualities in the rich variety of its incidents, characterizations and poetic coloring. Mr. Strong has done very well with the splendid material given him in hand, though judged by merely auditory evidence, there is something lacking of the original literary spirit which I suspect having animated the work, while some extraneous jokesmith obviously put in his oar to fatten lines that might otherwise have proved too subtle for Broadway. But, truly, Mr. Belasco has no apology to make for the splendid production, and the play could hardly have come into better hands to serve in introducing it to an English-speaking audience.

The good little devil is a poor little Scotch lad living on the bounty of a vile hag of an old aunt who is given to consorting with evil spirits and concocting witches' broth in a cauldron. But Charles—that being his name—is a bright and light-hearted youngster whose bedside in the rat-infested and gloomy garret is nightly visited by the fairies and who is in love with Juliet, a little blind girl, living in a beautiful, enchanted garden where she holds communion with the birds and wild animals.

The old harridan sends him to the black school, kept by Old Nick and his son, where he is treated as a prisoner with other poor boys and the only friend is a wandering poet who cannot sell his verses.

But presently it turns out that Charles is a lord of the realm and falls into a fabulous fortune, whereupon all his persecutors prostrate themselves upon their marrow bones and begin to worship the ground he walks on. He bids a tearful farewell to Juliet and promises to return to make her his wife. But when, years after, he does return in answer to a summon announcing the approaching death of his aunt, it is as a flattered nobleman with affected manners, a drawl and a supercilious air, who has forgotten all but the names of his old friends and sweetheart, and is horribly bored by the rudeness he is compelled to witness in his childhood home.

In a note of farewell to Juliet—who has come to the old cottage to nurse the sick aunt—he announces his prospective marriage to the Lady Pilrig, and is about to steal away, when he is confronted by his former self, the little ragged Scotch boy. Old memories are awakened. One endearing remembrance is linked to another, and suddenly he feels the old love again for Juliet. He casts aside the mask of affectation, his supercilious bearing, dismisses his aristocratic friends, and turns again to Juliet with the old feeling of love.

Now that love once more has taken up its abode in the cottage, the fairies return, restore Juliet's sight and mend the old aunt's health presumably that she may live long and obsess them.

The part of Charles is cleverly played by Ernest Truex, who is said to be twenty-four years old and married, but does not look more than seventeen, and Juliet is delightfully portrayed by Mary Pickford, who appeared as a child in The Warrens of Virginia, but has recently made a reputation in moving pictures.

The comedy hit was scored by William Norris as the old aunt, a part in which he may be seen at his best. An exceedingly appealing performance is given by Ernest Lawford as the poet who is so long hopelessly pouring out the riches of his heart on Betsy, nicely played by Iva Merlin. As the poet he is also an improvised chorus who comes before the scene, between acts, and briefly sketches the coming events, after which he tinkles a funny little bell as a sign that the performance may proceed.

The two Nicks, emblems of the awful schoolmaster of our childhood nightmares, were drolly represented by Edward Connelly and Etienne Girardot, and the fairies were beautifully played by the Misses Bennett, Griffin, Gish, Burke, Wallace and Fursman. In the last act Harry Stanford appears as Charles, now grown.

A splendid scene is pictured when the garret, where Charles sleeps, becomes luminous with a weird light and reveals the star-lit sky with the fairies coming down by invisible mechanical means to gather round his bedside. And another effective scene is the garden of Juliet, resonant with the song of nightingales and peopled with wild animals, not the least important of whom is the faithful dog Rab, so well played by Arthur Hill. The scenic features and lighting are marvels of mechanical skill.

"JOSEPH AND HIS BRETHREN"

A Pageant Play in Four Acts, by Louis N. Parker. Produced by the Liebler Company at the Century Theater, Saturday Afternoon, January 11, 1913.

CANAANITES.

Jacob ..... James O'Neill
Reuben ..... Harvey Braban
Simeon ..... Howard Kyle
Levi ..... Frank Woolfe
Judah ..... Emmet King
Dan ..... Charles Macdonald
Naphtali ..... James O'Neill, Jr.
Gad ..... Leslie Palmer
Asher ..... Franklyn Pangborn
Issachar ..... F. Wilmot
Zebulon ..... Edwin Cushman
Joseph ..... Brandon Tynan
Benjamin ..... Sidney D. Carlyle
1st Slave ..... Harry Mellck
2d Slave ..... Harold Rowe
3d Slave ..... Malcolm Morley
First Camel Driver ..... Ernest Milton
Rachel ..... Olive Oliver
Bilhah ..... Madeline Traverse
Zilpah ..... Harriet Ross
Serah, Daughter of Asher ..... Irma Lerna
First Water Bearer ..... Violet Romer
Pharaoh (Usertesen) ..... James O'Neill
Potiphar, Captain of Pharaoh's Army ..... Frank Losee
Imhotep, Chief Butler to Pharaoh ..... Frank Woolfe
Serseru, Chief Baker to Pharaoh ..... Horace James
Ranofer, Lord Treasurer .. Franklyn Pangborn
Dedefre, a Noble ..... Harry Melick
Heru ..... Pedro de Cordoba
Ani ..... Jas. K. Whitmore
Tehuti ..... W. T. Carleton
Sebni ..... Douglas Ross
Atha ..... Bennett Kilpack
Menthu, High Priest of Neith ..... Charles Macdonald
Ansu, the Chief Magician .. James O'Neill, Jr.
Iri, the Chief Soothsayer ..... F. Wilmot
First Physician ..... Edwin Cushman
Second Physician ..... Malcolm Morley
Pesbes, the Court Dwarf .. Charles Rogers
Enenkhet ..... Charles Herman
An Officer ..... James Vorn
A Soldier ..... Harold Rowe
Zuleika ..... Pauline Frederick
Asenath, Daughter to Menthu .. Lily Cahill
Wakara, Tiring-woman to Zuleika, ... Jane Ferrell
Tamai, Chief Maid-in-waiting to Zuleika, ... Dorothy Parker
Mehtu ..... Edith Creel Spoffard
Anset ..... Patricia O'Connor
Arilennu ..... Irma Lerna
Taherer ..... Miriam Collins
Nesta ..... Frances Wright
Shepset ..... Madeline Traverse
Khenen ..... Harriet Ross
A Dancer ..... Violet Romer

Owing to lack of space, a full review of Joseph and His Brethren cannot be printed in this issue of THE MIRROR. It will appear in the issue of January 22, next week, on "The First Nighter" page.

AT OTHER HOUSES

WEST END.—The Bird of Paradise was the bill at the West End, last week. Jane Meredith, Margaret Langham, Guy Bates Post and a capable cast presented this attractive Hawaiian play to an appreciative audience. This week, Hindle Wakes.

HARRIS.—John E. Kellerd and his company continue the run of Hamlet at the Harris Theater, after sixty-seven performances have been given, and from the present indications will pass the one hundred performance mark. Several other plays of Shakespeare are held for special matinees.

THE GREAT WHITE WAY

LIKE so many dazzling and artificial creations of man, that certain section of Broadway known as "The Great White Way" is a sight which quickly becomes familiar, common and a trifle banal. Rest assured, it is not the glittering electric background and the tall, sharply silhouetted buildings, the tapestried ornate palaces used for restaurants—it is not all this which holds the native New Yorker in thrall and makes him declare with the easy assurance born of superior wisdom, "Broadway is the greatest street in the world."

Rather it is the never-ending current of human life ebbing and flowing up and down the great street—the restless energy, the hum and bustle of many feet, the tremendous assemblage of human passions and purposes, so many antagonistic, so many secretly sympathetic and bent, mystically communal, on the same end. It is this human thrill of Broadway which constitutes its eternal fascination: "The painted ladies in outlandish costumes, more fitting for the ball room than for the street, the foppish men twirling their walking sticks in gloved hands, the dowagers sitting back in their carriages, bedecked with orchids and peering out through lorgnons, the ocean of automobiles, in which bejeweled dames with the champagne countenance and apricot giggle gleam in the lighted limousine, the wealth, the poverty of a nation, the potpourri of nations," as one enthusiast from the West described it.

If you can for a moment imagine New York a deserted city, how long would the bustling electric signs, the merely visual part of the great show attract the solitary walker? Long enough, perhaps, for him to see it in sunshine and rain and through the soft translucent curtain of a fog. But within a week the spectacle would pall—he would find that the spearmint girl winked exactly ten times and then disappeared only to re-appear again a second later and go through the same performance with tireless monotony, that the big cornflakes baby cried and laughed with alternate relentlessness, that the chariot race was always of identical duration. Hawthorne once said a mountain was far less interesting scenery than a meadow, for the latter had about it a quality of infinite suggestiveness, while the mountain became depressing with its sharp, incisive outlines. Broadway is like the mountain, its lights and vistas and spectacular queernesses are always the same. Night after night, it goes through the same electrical tricks.

In order to appreciate Broadway fully, therefore, one needs to be "from the country." *Then* the spectacular side of The Great White Way fuses with the human thrill I have already spoken of to make one's heart leap and blood tingle. The lights and dazzle and glitter burn a path among the channels of memory so deep that it is never erased. One willingly throws in one's lot with the humble pedestrian to become a chip in the vortex of chattering, surging humanity. One dodges into this restaurant, that theater, and the other cabaret. Everything is color, music and confusing noise—all wonderful and different. In time, of course, the ostentatious and showy part of "The Great White Way" loses its freshness and charm; but the human tingle and thrill, the sense of invigoration, remain always.

To the discriminating foreigner the gorgeous spectacle of the whole thing often seems horrible and depressing. They forget the human part of "The Great White Way" in order to become wrathful at the visual (if I may say it) jargon. Read, for example, what the noted German writer, Herr Arthur Holitscher, has to say of upper Broadway at night:

"Right and left, in the midst of exquisite light effects, stupid advertisements five stories high shine upon the insulted night. Nor are they satisfied simply with being blinding and common, they kick, fidget, ripple, whirl, from one end to the other.

"Horses strike out with their hoofs and shake their manes. A kitten wags its tail and tangles itself up in a spool of thread. A baby, five stories in height, spatters itself with cocoa, and when it is sufficiently spattered, vanishes from the sign-board to reappear, visible for miles, and go through the same tricks.

"I visit the most famous hotel roof garden in New York, listen to the orchestra playing Puccini—suddenly the heavens vanish, and Jeffries and Johnson begin to box right under my nose, in order to convince me of the durability of a certain brand of underwear.

"It is unspeakable. It is hopeless. I change my seat—suddenly a gigantic mouth, out somewhere in the firmament, begins to chew before my eyes the newest sort of chewing gum. * * * It is delirium, blasphemy. How can I tell you whether yonder star is Sirius or a stock company? I prefer to go to bed and to sleep—that is, if I can call sleep that which is so called on the corner of Forty-second Street and Broadway.

"The famous and notorious Broadway is a welter of wild gibberish, a hodge-podge of all sorts of rudeness, absolutely without character as a street."

This is the characteristically plaintive note of one who misses the enduring vitality of Broadway—the human side of it. Many of the visitors to our shores seem equally to pay attention to the mere external shell of our "Great White Way," although Arnold Bennett in his "Your United States" has caught something of its inner spirit. To see only the multiplicity of lights and changing colors is to be but half-informed of the irresistible drawing-power of the little section of earth around Times Square. Yet it is on such chance impressionism that so much of foreign

LOOKING WEST ON FORTY-SECOND STREET AND BROADWAY.

IN FRONT OF THE KNICKERBOCKER THEATER, THE CASINO ON THE RIGHT, METROPOLITAN OPERA HOUSE AND BROADWAY THEATER ON THE LEFT, TIMES SQUARE IN THE DISTANCE.

THE WHITE LIGHTS OF BROADWAY.

THEATER CROWD ON TIMES SQUARE, FORTY-SECOND STREET AND SEVENTH AVENUE.

criticism rests as on a foundation. Small wonder that it is often so severe! Because "The Great White Way," say what else you will of it, is *not* beautiful. It either allures or repels you. It does not gratify any aesthetic sense.

In one of the pictures illustrating this random collection of ideas, there is one that portrays the after-theater crowd at the corner of Seventh Avenue and Broadway, looking up-town towards Longacre Square. To walk from this point across the small triangular space in front of the Times Building to the west side of Broadway and so up, past the Criterion and the Moulin Rouge, to a point about opposite the Gaiety or Astor Theater, say quarter after eleven any week-day evening, is to get a very good introduction to the one thoroughfare in the United States around which novels, plays and innumerable short stories are written interminably. (Novels have been written around the local color framework of Beacon Street in Boston, but plays—never!) The throngs of stylishly dressed people surging out of two score of first-class theaters jostle the steady flow of nonpleasure-seekers on their way to the "gilded lobster palaces," where, as O. Henry once remarked, "one hears the rattle of dishes on the American plan." And where, too, I might add, one hears execrable music and watches acrobatics dignified by the name of dancing, too lulled by the somnolent effect of oysters and heavy wines to rebel. Taxicabs screech and electric cable cars clang warningly, to which as a steady undertone is added the hum of hurrying feet on the smooth asphalt. To the man from the country "The Great White Way" is bewildering; it makes one dizzy. To the old New Yorker, although he may not admit it, it is the breath of life.

From the point I have described, one can turn and see the tall, narrow Times Tower looming up almost out of sight. A little to the left, as one looks back, appears the form of a girl skipping a rope with unflagging energy, to advertise a certain brand of petticoat. Directly ahead, looking up Broadway, is the face of a baby boy alternately expressing joy or grief as symbolical of his acquisition or failure to acquire a particular kind of cornflakes. A monstrous electric tire splashes electric mud all over the roof of the Globe Theater. Further up-town the spearmint girl winks sagely at you. Over the Pekin restaurant a shining female figure dances three steps and then disappears, evidently to reveal how happy a special brand of cigarettes makes her. Way up-town, almost as far as Columbus Circle, can be seen the bristles boy, an impish little rascal, who, as you might suspect, spends all his life describing the delights of his tooth-brush.

Except for Churchill's and Shanley's, practically all of the well-known cabarets are south of Forty-fifth Street—Bustanoby's, where chorus girls and college men from New Haven (sometimes, too, from Cambridge after the big football games) gather to turkey-trot, and Maxime's, idealized by R. W. Chambers and provincial Americans. One of the illustrative pictures to this article shows Broadway from about Forty-first Street, looking south as far as Macy's and Herald Square, where one has to go to see the famous Chariot Race electric sign. The real beginning of "The Great White Way" is here (although it used to be put further down-town to Twenty-third Street) and extends about as far up-town as the bristles boy, that is, Fifty-ninth Street. It is a little over a mile long.

Curious little glimpses into human nature can be gained by walking this mile at varying hours of the night. Immediately after the theater, when the street is thronged, the young woman whom Mayor Gaynor calls the most pathetic figure of civilization will walk by you with sham shyness, while three hours later you must step briskly in order to avoid being accosted. Then, too, you will probably do anything rather than ask a stranger for a match at eleven o'clock. At three in the morning, however, you will do it as naturally as you would on Maine Street, Paris, Vermont. Policemen lose their gruffness early in the morning, mingling sometimes with the taxicab drivers who stand on the corners counting their evening gains. At midnight many of the electric signs are turned off, and at one o'clock all cabarets, except the few, like the Garden, which remains open all night, close up shop. Four o'clock in the morning is Broadway's most deserted hour. By five the few straggling roues who remain, mix with the early morning watchman and building cleaners. The hum of life sets in again.

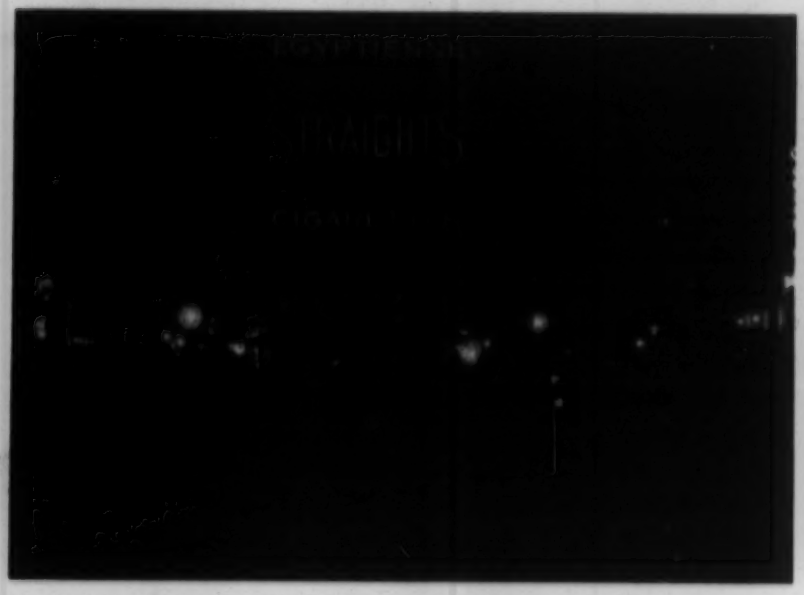
H. E. STEARNS.

THE FIRST MILITARY BAND

(Written for The DRAMATIC MIRROR).

The creator of the first military band in the world was Major Francis Baron Trenck, commander of the 53d infantry regiment, from Agram, Croatia, Austria, and the first military music in the world was heard May 27, 1741. All Vienna, headed by the Empress Maria Theresa, hastened out to witness the uncommon spectacle of the entrance of the newly created corps of Pandours. To the sound of his band, Baron Trenck defiled his Pandours before the Empress and excited the utmost wonder, owing partly to his martial, oddly-uniformed troop of fighters and the exhibition drill which followed. This weird, martial exhibition was accompanied by the wild and loud, yet harmonic performance of the "Pandour Music." The Empress personally expressed her gratification to Trenck and bestowed a present upon every Pandour.

The "March of Trenck's Pandours," to whose sounds Trenck in 1741 entered Vienna, belongs to the historic marches of the Austrian-Hungarian army and is to-day the parade march of the 53d regiment. After the return of the Pandours to their home, Trenck's military music was known throughout Croatia and Bosnia. It was popularly called Trenck's music. May 27 deserves to be celebrated by all military bands the world over as the anniversary date of the birth of military music.



LOOKING UP BROADWAY (LEFT) AND SEVENTH AVENUE (RIGHT), CORNER OF FORTY-SIXTH STREET.

BROADWAY NEAR TIMES SQUARE.

OUR DEBT TO THE ACTOR

(*Written for* THE DRAMATIC MIRROR.)

THE holiday season means not only gifts, but the appraisal of gifts. This age most romantic is also most practical. Scanning the recent year with keen eyes and optimistic heart (keen-eyed people are always optimistic) we may well consider what gifts the American Theater, and we, the public, have received from the actor; and also consider further where the actor's own greatest debt lies.

During my nine years of close association with the theater in the capacity of dramatic critic, it has been a pleasure—and something of an amusement—to note that while peoples and nations arise every now and again and talk mightily about uplift and ideals, and intellectual drama, etc., and occasionally form into societies to patronize, or patronesse, dramatic art, yet when something soundly worth while *gets done* in the theater it is generally done by an actor; sometimes by a manager. The actor, as a rule, would be hard put to it to discourse upon dramatic art and his own ideals. Divested of his role (through which he expresses by his good work the ideals of which others rave) he has not the glib verbal flow of those lecturers-on-the-uplift whom I have seen and heard tearing up and down the platform, shouting about the "sacredness of art," "commercialism" and "intellectual drama," and shooting out their cuffs at the audience. The only lecture (save the mark) I ever enjoyed was a short impromptu talk by Frank Reicher, before the Drama League in Chicago. That was distinctly worth while, because it was an artist with an adequate command of words talking about the thing he knew best—no theorizing, no abuse of persons or institutions, no substanceless pyrotechnics of speech, no self-advertising, only a few sincere statements of the fundamentals of the art of the theater and their emotional and spiritual relationship to every man's life and happiness. But, excellent as was Mr. Reicher's discourse, not by twenty such talks could he awaken his hearers' own ideals and quicken into consciousness their latent inspirations—or give them that sudden emotional joyous comprehension of art, which it is the theater's mission to give—as he could by *one* noble performance of Ravensbane in The Scarecrow or Ferrand in The Pigeon. Mr. Reicher knew this—being an actor. He was not content to talk merely. He set aside certain performances of The Scarecrow for the needy whose minds were plastic; he went out and gathered them in, young men and maidens from the colleges, etc. And how their normal, healthy, young minds responded to the beauty of the play and of the acting; how they loved it! It was a fine thing to do, liberal and genuine; it was done in that way. I am delighted to chronicle such a deed of such an actor. Those hundreds of students will never be able to count up what they will owe all their lives to one actor—the kindled imagination to try all experience with, the standards of beauty to test it by.

I wonder if in any other three cities there is as much public "talking" about the theater as there is in Chicago? After five years of work there, I say unreservedly that I pin my faith to Chicago for the sound dramatic taste of her general public, and I respect the critics. Chicago is almost as receptive and keen as San Francisco, which is generally conceded by actors to be the keenest, quickest and most discriminating of all American publics in its appreciation of the histrionic art. Chicago is an island of true instincts entirely surrounded by talkers and societies. There have been several expensive attempts to patronesse the theater in Chicago. Personally I do not believe that they accomplished much, but the expenditure of money. The really fine things that were done there were done by Donald Robertson's little company before there was a society with dollars to back Mr. Robertson's ideas. Alice John, who has since proved her brilliance and her versatility under the Fiske and two Frohman managements, was the leading woman. Mr. Robertson (under all the difficulties of managerial poverty) gave us plays by Milton Molière, Goldoni, Giacosa, Goethe, Ibsen, Voltaire, Echegaray, Browning, Strindberg, Bjornson. Miss John's Lady in Milton's Comus, her Angela in Echegaray's Madman or Saint, are among the rich remembrances Chicago has of her. These were the real things done in Chicago. An actor did them, with actors' support. Against these set some of the trumpery on which Chicago's latest theater society spent—was it $50,000?

Vexed that the voting in Los Angeles went against her convictions Mrs. Gertrude Atherton says, in a recent letter, that "Los Angeles is not Californian." In that she is partly right. Half of Los Angeles is a blend of Europe, Britain and Massachusetts. It is a hot house for brains, and feelings blaze and flourish like its poppyfields. It has more writers, painters, sculptors, musicians (especially musicians) and philosophic, and emotional, philanthropists to the square inch than it needs. It is feeling and thinking actively all the time. Because "there is nothing new under the sun"—and its sun shines unshadowedly for fifty weeks out of the fifty-two—it is trying to delve deep enough into old things to make them seem new. It is wonderful material for the right kind of a dramatic experiment, which has been made only once and then but briefly—by an actor. The actor (Harry Mestayer) produced Ibsen's Ghosts at a special matinee before an audience of about 1,700 persons who "bravoed" the final act's curtain up and down six times at least. Miss Amelia Gardner's Mrs. Alving is one of my grateful memories. Mr. Mestayer produced a number of other Ibsen dramas, making I believe the first American productions of Lady from the Sea, Rosmersholm and Pillars of Society. Maeterlinck and Shakespeare and Annunzio also assisted at the matinees. I believe I am correct in saying that the players, all of whom were of a stock company that changed its bill weekly, did not receive extra salary for these matinee performances but gave their time and labor and talent for the love of playing real stuff.

The actor, the player of parts, the moment he achieves freedom of choice, even temporarily, resorts to the classics or to the masterpieces of modern Europe, because there he finds real parts to play, roles in which to lose his own identity and prove himself an artist. Modern American plays (and English) do not offer him opportunity to depict many emotions—profound, lofty, varied—and the subtleties of the intellect which an artist loves. Walker Whiteside could not secure a manager's interest for Typhoon. The play's profound psychology and its vital drama force its place among modern masterpieces. Mr. Whiteside's performance of the leading role is one of the great things in the modern theater. His method is akin to Rodin's, as the great sculptor has declared it in his remarkable "self-revelation" in November *Everybody's*—the perfect physical presentment of a completed thought; "perfect" because the outward appearance every instant exactly projects the spiritual conception. I am sure that Walker Whiteside would no more subject a role to his own personality than Rodin would put his own nose on a bust of Balzac. What Rodin says of his statues, Mr. Whiteside may say of his Tokeramo in Typhoon and his David in The Melting-Pot. "The truth of my figures, instead of being merely superficial, seems to blossom from within to the outside, as in life itself. * * * It is the resemblance of the soul alone that matters. So all the features must be expressive in the revelation of a soul." To the word "features" here the actor must add "tones, gestures, movements, business."

Where does the actor's greatest debt lie? Mr. Whiteside explains that in a recent interview. "No player," he says, "could grow a voice, let alone a soul, on the lines spoken from the stage in this country during the past fifteen years! He cannot learn physical expressiveness through interpreting the parts which are written in most American plays to-day. The best of them go not so deep as Shakespeare's pinpoint. Shakespeare teaches the actor to know artistically the universal and tremendous in feeling and forces him to perfect his expression of it with art's restraint. It teaches him proportion in great things. It teaches him that there are things powerful and profound, as well as things minute and subtle, which must be conveyed to the imagination of the audience almost telepathically, with barely a trace of outward show, if he would not mar the contour of the character. It establishes his aim. However far short of it he may fall in execution, he keeps that aim in sight and it gives power to his work. From the standpoint of interpretation Tokeramo is the most difficult character I have ever attempted—forbidden by his race and training all the looks, gestures, tones, moves, which make other roles in comparison easy of delineation! But for my classical experience I would not have dared!"

Does not some such thought influence Mr. Faversham in the production of Julius Caesar, and his plans for Henry VIII—a player's desire to make good to himself in great stuff and so pay his moiety of the actor's debt to Shakespeare? This was in him when he produced Stephen Phillip's Herod, a play which (like Percy MacKaye's Scarecrow) whatever its faults, has immortal beauty. Mr. Faversham's painting of Herod, the physical man, was a memorable piece of portraiture. Of Mr. Sothern's and Miss Marlowe's fidelity to the classics so much is being said constantly that a special appreciation here would be superfluous. Nor is there space to discuss Mrs. Fiske's gift to our stage in modern masterpieces—nor Mme. Nazimova's.

I cannot forbear to mention the establishment of the Little Theater and Mr. Ames's selection of The Pigeon and The Terrible Meek for presentation by such excellent casts. This should be epoch-marking in New York theatricals. It will be, if Mr. Ames follows it up. Reasoning from his principles as he set them forth by his productions last season I find that badly done frippery, Anatol, incomprehensible.

To that deft and bewitching comedienne, Miss Annie Russell, what a debt of joy we owe for her season of old English comedies and her assemblage of such a cast to play them! Our gratitude must be almost equally divided between Miss Russell and John Kellerd, who also assembled a remarkable cast to play Shakespeare exclusively. Names we all know well, names to conjure with, were in Mr. Kellerd's company—Amelia Gardner, Charles Stevenson, Theodore Roberts, Theodore Hamilton, etc. Mr. Kellerd's earnest depiction of Hamlet, Miss Gardner's majestic, dramatic, human and sumptuously beautiful Queen Gertrude, these are matters for large thanks. All these players by their deeds openly concur in Mr. Whiteside's statement of the actor's debt to Shakespeare. When we are summing up our debt to the actor, we can pleasantly consider that we owe not only all recent productions of Shakespeare to the actor, but the very plays themselves, for Shakespeare was an actor.

CONSTANCE SKINNER.

"HORRIFIED BOSTON, TICKLED N. Y."

A Berlin news item has it that to a reporter who asked whether she was having any particular costume made for her new sketch, Maude Odell, "Anglo-American Poseure," is said to have replied:

"Dear, no! I shall wear nothing in particular, and that's what I have a reputation for wearing, you know. Besides, it is very bad form to be overdressed. My new sketch will take me to America at the close of the European tour. There are ten male parts in the sketch and one female—that's me."

Miss Odell is arranging a new sketch which she will present in Berlin "to show off her charms to the fullest extent," and she hopes to keep the newspapers busy in Germany, Austria, and Russia, and started in by telling them that she "horrified Boston and tickled New York."

TO THE PLAYERS

You who have danced for us,
Played for us, sung for us,
Kept the heart merry;
And kept the world young for us—
Naught do you hear but our clapping and laughter—
Nothing thereafter.
The playhouse is dark
And the players are weary;
But still there goes ringing
The sound of your singing
In many a life that was careworn and dreary.
All does not end with the fall of the curtain.
Still do we turn to you, gratefully, gladly,
Tenderly, sadly,
Thanking you fondly with voices uncertain—
Drunk with the joys you have shimmered before us.
The magical charm that your art has cast o'er us!
We who have been in the spell of your power,
Hour by sweet hour,
With tears that sped laughingly
And smiles that broke sobbing,
Hearts once so sluggish now quickened and throbbing.
We in our gladness are gratefully ranking you
High in our world, and are thanking you, thanking you.
For ah! you have danced for us, played for us, sung for us,
Kept the heart merry and kept the world young for us,
What though your own hearts were anxious and aching.
Tragically breaking
'Neath voices unshaking—
Naught did you show of it.
What could we know of it—
What did we see but the magic and glow of it?
Others have chanced for us
Much and enhanced for us
Many a pleasure.
But you—you have danced for us!
Others have prayed for us
Haply, and staged for us,
Loving, or flung to us
Hopes and high honors;
But ah! you have sung for us!
Take, then, these thanks of our hearts' fondest hoarding,
Deeper than laughter, more true than applauding.
Thanks, richest thanks, for the joy you have made for us,
You who have sung to us, danced for us, played for us!

F. Jacquelin Swords.

LAST OF HISTORIC LANDMARK

Old Ford's Theater in Washington, Scene of President Lincoln's Assassination, Will Soon Be No More

THE old Ford's Theater, that gruesome reminder of two of the greatest tragedies ever enacted in the national capital—one the assassination of President Lincoln, the other the crushing out of the lives of twenty-two government employes, without a moment's warning—is about to disappear. It has been condemned by the economy and efficiency commission and, by their recommendation, is to be torn down.

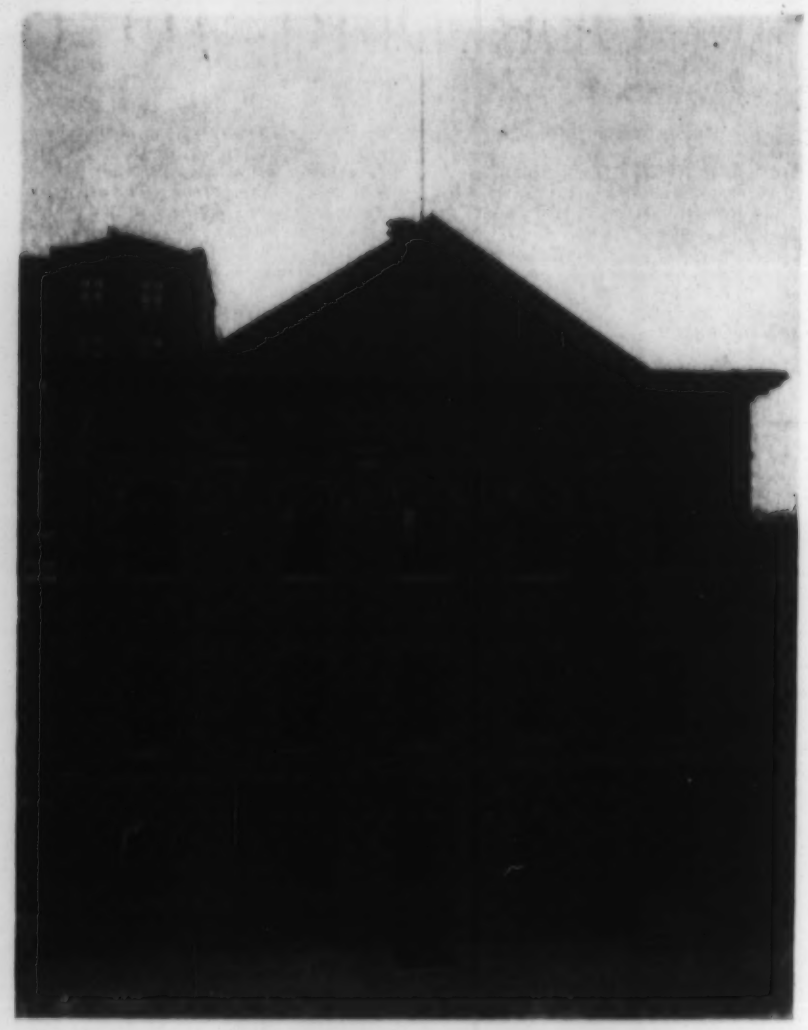
The theater was once the site of a Baptist church, and is located on the east side of Tenth Street, between E and F Streets. In 1859 it was converted into a playhouse. Since the fatal night of April 14, 1865, when the assassin's bullet ended the life of the Great Emancipator, the building has been in the control of the United States government. Immediately after the shooting of Lincoln the government authorities took possession of the theater, and subsequently it was purchased by Congress and used for office purposes and storing army records.

It is now only a crumbling monument and was never fitted for the use it was put to by the government. On the very day it collapsed and crushed out the lives of the unfortunate government employes. June 9, 1893, the body of Edwin Booth was carried to its last resting place, in Baltimore. This has always been regarded as one of the most remarkable of coincidences on record, in contemplation of the tragedy in which his brother, John Wilkes Booth, played a chief and the most sinister part. It was months after the collapse of the old building before public indignation subsided, and the feeling against the government was bitter.

John T. Ford bought the old church from one David W. Heath, and converted it into a theater. This was in the year 1861. The Carlotta Patti Concert Troupe gave the first performance in the improvised theater on November 10, 1861. The church-theater was destroyed by fire Dec. 30, 1862, and the present structure, the one in which President Lincoln was shot, was built on the same site within a year. The first performance in the new theater, which was opened in August, 1863, was "The Naiad Queen."

THE HOUSE IN WHICH LINCOLN DIED.

(The President was shot about 20 minutes past 10 o'clock and was carried to the house of William Petersen, directly opposite the theater, where he died at 22 minutes past 7 A.M., April 15. This house is now a public museum of Lincoln relics.)



FORD'S THEATER, WASHINGTON.
Where President Lincoln Was Shot by J. Wilkes Booth, April 14, 1865.

Then followed Maggie Mitchell and other leading stars of the day, there being no break in the success of the new theater until the fateful night of April 14, 1865.

Our American Cousin, billed as a benefit and "last night," was the attraction that President Lincoln went to witness. Miss Laura Keene, announced on the programme as "the distinguished manageress, authoress and actress," was the star of the cast. Her supporting company was as follows, she essaying the role of Florence Trenchard:

Abel Murcott	John Dyott
Asa Trenchard	Harry Hawk
Sir Edward Trenchard	T. C. Gourlay
Lord Dundreary	E. A. Emerson
Mr. Coyle	J. Matthews
Lieutenant Vernon, R. N.	W. J. Ferguson
Captain De Boots	C. Byrnes
Binney	G. G. Spear
Buddicomb	J. H. Evans
John Whicker	J. L. De Bonay
Raspar	
Bailiffs	G. A. Parkhurst and L. Johnson
Mary Trenchard	Miss J. Gourlay
Mrs. Mountchessington	Mrs. H. Muzzy
Augusta	Miss H. Trueman
Georgina	Miss M. Hart
Sharpe	Mrs. J. H. Evans
Skillet	Miss M. Gourlay

It was while President Lincoln was watching the quiet humor of Asa Trenchard, the antics of Lord Dundreary, the pathos of Mary Trenchard and the lesson conveyed in the character of Abel Murcott, in this now famous play, that the assassin skulked about the theater, waiting for the opportunity to fire the shot that was fated to throw the world in mourning.

Because of the news, which rapidly spread, that the President and General Grant expected to attend the performance at Ford's Theater on that fateful night, the number of prominent and distinguished people that turned out was almost sufficient in itself to fill the house. Lee had surrendered at Appomatox, and the war was drawing to its close. The day was said to have been one of Abraham Lincoln's happiest. General Grant, however, had been unexpectedly called to Philadelphia on urgent business, and this was generally regarded as the reason of his escaping assassination also.

With the President and Mrs. Lincoln, when the fatal shot was fired, were Miss Clara H. Harris, daughter of Senator Ira Harris of New York, and Major Henry R. Rathbone. The party practically occupied two boxes, but the partition between these had been removed so as to make one large box. At the President's entrance the orchestra struck up a national air at which the audience arose and cheered him vigorously.

John Wilkes Booth, who had carefully planned the shooting of the President, and who was well-known to all the attachés of the theater, gained easy access through the stage entrance and, according to John E. Buckingham, the stage-doorkeeper, went in and out five times before the final commission of the crime—usually to an adjoining saloon for a drink of brandy. The document which most materially figured afterward in the trial of the conspirators was the affidavit that Major Rathbone made before Justice A. B. Olin, of the District Supreme Court, on April 27, 1865, three days after the assassination, and which accurately and minutely described the tragedy. It relates the event in all its detail, telling how the party entered the double box, and where each person sat; what took place on the stage and in the box up to the time of the firing of the fatal shot; his grappling with the assassin, who wrestled himself loose from his grasp and shouted something about "freedom" (what Booth really shouted was "*sic semper tyrannis*")—and made a lunge at the breast of deponent, with a large knife, which deponent parried, receiving a wound several inches long in his left arm; his effort to seize him again as he made a second attempt to rush to the front of the box, but only caught his clothes, which were torn, and as the man went over on the stage deponent cried in a loud voice "Stop that man." Then follows the account of the discovery that the president had been shot, how he (Major Rathbone) rushed to the door of the passage that led to the box to summon aid, but found it barred by a heavy plank, one end of which was secured in the wall and the other rested against the door—it had been so securely fastened that it required considerable force to remove it. And so on, the deposition goes, to the time when the stricken President was removed across the way into the historic house where he breathed his last, on the 15th day of April, 1865.

This house still stands and is in possession of Captain O. H. Oldroyd, the owner of what is perhaps the most extensive and valuable collection of Lincoln relics in existence, comprising more than 2,500 articles. The house stands directly opposite Ford's Theater.

There is a movement now on foot to induce Congress to purchase the house and collection from Captain Oldroyd, in order that they may be preserved to the nation.

Congress might go even further than this and pass a bill to devote the site of the old theater to a small park, with an appropriate monument to the memory of Abraham Lincoln, the Emancipator, and Preserver of the Union.

A. KAUFMANN.

TIME'S FOOL

by Elizabeth C Winter

(*Written for* THE DRAMATIC MIRROR.)

THE great actress was troubled. To and fro she walked, from end to end of the room: and ever as she passed the silent girl beside the window she glanced toward her—then meeting no answering glance, looked away again. Acting was so much a part of her she could not quite put it aside even when real emotion took its place and caused a genuine throbbing of the heart, a real burning of the cheek and real tears that only added lustre to the eyes that poets had sung and painters had sought in vain to reproduce on canvas. She had a confession to make—the kind of confession she had made more than once, and which on each successive occasion seemed more difficult to put into words.

And why didn't Ethel help her instead of sitting there gazing out of the window? A word, a question would break that uncomfortable silence, and in a few brief moments the whole story would be told. But Ethel was such a provoking girl, for she knew—of course she must know, the secret that was not the least bit of a secret, since she was a very observant girl and she must have seen from the beginning that Dick Trevor, the new leading man, was in love with the brilliant and beautiful star, before whose rays all other stars grew pale. Ethel could not have failed to see what all others had seen—but had she seen? That was the embarrassing question, for Miss Crawford (or Mrs. Warner as she preferred to be known in private life) had observed a strange pre-occupation of late in her usually alert and observant daughter.

And becoming suddenly angry because of her own uncomfortable state of mind she announced, abruptly:

"Ethel, I may as well tell you at once—so if we are to have a scene let us have it over and done with—I am going to marry Dick Trevor."

"Mother!" exclaimed Ethel, with a cry as if she had been shot, and involuntarily pressing her hand to her heart. She then rose, slowly, and with effort as of one struggling to recover from a blow. Silently the two women stood for some moments gazing into each other's eyes. They were of exactly the same height, and though there was twenty years difference between them in the matter of age, it was difficult to realize that fact, and few people ever thought of it. Ethel Warner was understudy for Miss Crawford, and when they were dressed for the same character, as often happened, they had been mistaken for each other.

"Well!" said the great actress, when the silence had become uncomfortable, "why don't you reproach me? I am prepared for it. I have expected it."

"Why should I reproach you?" was the answer in a dull, heavy voice, "of what use to reproach you, mother, now or any time? Would it make any difference? Have you ever denied yourself anything you desired? Haven't you always had your own sweet way in everything?"

"And why not? Why should I deny myself? Come, dear," and seating herself on the lounge, from which Ethel had risen, she drew her daughter down beside her. Now that her confession had been made, Miss Crawford was entirely mistress of the situation. All emotion had disappeared, and her manner became simple and natural.

"If Dick was a married man or engaged to some one else there might be cause for self denial, but there is nothing of that sort to stand between us—we are free, we love each other, we will marry. Why do you look so disturbed, Ethel?"

"I have had so many step-fathers," said Ethel, bitterly, "and this one—how old are you, mother?"

"O, you wicked girl! As if you didn't know," and the mother blushed uncomfortably as she stared back into the daughter's eyes. In those eyes she had at different times met an expression of various degrees of pity, wonder, scorn and even contempt, but never before had she seen the hard, steely glitter that now stared back at her. It both angered and frightened her: and when Ethel spoke, there was the same unknown, cruel quality in her voice.

"Yes, you are twenty years older than I am, mother, and I was twenty-eight my last birthday—while Dick—must I call him Dick, I wonder—or father? He is two years younger than I—oh! what a mix-up! Don't you think you are just a trifle in the sear and yellow for a blushing bride? And only five years since you last dressed for the part!"

Miss Crawford rose angrily, and her arm being still about Ethel, they stood for a moment side by side; and then the mother pushed her daughter from her with the petulant, half-angry movement of an ill-tempered child.

"What's the odds so long as we're happy?" she said lightly, crossing the room till she stood before a mirror that reached from the floor almost to the ceiling. "Look at me! There isn't a line on my face or a gray hair in these shining bronze-red tresses that all the world is raving about; and as for my heart, 'tis as light as a cork and as young as it was thirty years ago."

With a care-free, happy laugh she turned again to Ethel.

"There's no age limit for women like me! Oh, you dear, prim old maid, if you had ever been in love you would understand. But since you haven't and never will be, there's no use talking. What time is it? Ten o'clock, and rehearsal at eleven. Bless me! I shall be late, and that is something no stage manager has ever been able to say of Elinor Crawford. I hold a record for that, and I can't afford to break it even for Dick."

As her mother made an effective stage exit into the adjoining room, Ethel sank back on the lounge as if her limbs could no longer support her. She was trembling from head to foot, and cold to the tips of her fingers; and if the great actress who was responsible for bringing her into a disappointing world had not been so preoccupied she might, perhaps, have noticed her daughter's unusual pallor and the expression of suffering that had sharpened her delicate features at the reference to her ignorance of the grande passion and its effect on those who were capable of experiencing it. Two or three long, sobbing sighs struggled through her half open lips, and then she mastered the painful emotion that had so nearly overcome her, till she presently heard the door of her mother's room open and close with a bang, indicating haste and decision.

A moment later she saw the tall, slender figure, dressed for the street, flash past and down the hall, a touch of bright color in the costume that gave her the look of some wonderful, stately tropical flower.

Miss Crawford was running a race with time, and for the moment had forgotten everything but the hour for rehearsal, and as she didn't even glance toward Ethel, the latter remained seated and was soon absorbed in reverie both painful and pleasant.

Pictures of her past life passed like a panorama before her. She saw her early girlhood as if it had been the day before—and Oh! the misery of it! The handsome, cruel man whom she had called father—the quarrels between him and her mother—the blows she had seen dealt on that beautiful face! How often had she heard the voice that was later proclaimed the most ravishing ever heard, pitifully imploring mercy while the drunkard choked it into silence, leaving the marks of his strong fingers on the alabaster throat—and how the child hated—*hated* him! Then came a brighter memory—a day of joy to Ethel, when two policemen had carried him in white and cold to lay him at the feet of the woman who had loved him enough to forget all she had suffered. The cry of agony that burst from the bereaved wife still haunted Ethel, and she sometimes waked with the sound of it still ringing in her ears. It was the memory of it that now excused so much that had come and gone since then—that caused her to exclaim in choking accents:

"Mother!—Oh, poor, dear mother! You have suffered—and who am I that I should dare to judge you?"

Scalding tears burned their way down the girl's pale cheeks, tears of love and pity for her mother—of anguish for herself, to be succeeded, alas! by a bitter smile; for there were other pictures that started out on the background of the past, pictures that provoked contempt more than pity, and often caused a hot flush of shame that burned on Ethel's cheek, but found no faintest reflection on Miss Crawford's tranquil face.

Ethel could never forget her mother's despair and passionate grief after her husband's death—grief too fierce to last, that was all too soon killed by its strength—then her return to the profession she had given up for his sake—the consoling figure that filled up the empty and sorrowing heart—the brief months of happiness, followed by jealous quarrels, separation and divorce—to be followed again by a few years of devotion to art. For Elinor Crawford now declared that life held nothing for her but the profession to which she was truly devoted, and the child in whose dark eyes she could adore the memory of her first love. Thus passed several years, during which she had become one of the great actresses of modern days.

Unconsciously a gentle and very sweet expression chased the bitterness and contempt from Ethel's face as memory dwelt on those days—it was the happiest period of her life. She had reached the age of sixteen years when she was called on to welcome a second step-father—a bluff, good-humored man, many years older than her mother and so madly in love with that cupid-driven lady that she forgot to ask herself if she loved him in return. It was only when he died one day, leaving her alone once more, with a very large bank account to console her, that she realised how slight—on her side—had been the bond between them. His successor was the man whom Elinor vowed was the grande passion of her life; for his sake she had forgotten even the memory of her first love. He was to be the last, as she now declared he was the first and only man she had ever loved! One day he disappeared, accompanied by the *ingénue* of the company, and she saw him no more.

Ethel had good reason to remember the years that followed. The picture was dark and gloomy, and burned into her memory. For a long time her mother was like a washwoman. Her talent alone—for it was great and genuine—saved her from a real tragedy as great as anything she had ever brought to life on the mimic stage. She buried herself in her profession and in Ethel's devotion to her.

Years went by. Elinor Crawford became the actress of her day; there was no one to compete with her. She had gathered all the laurel wreaths in sight—fortune had poured its treasures at her feet; there were no more worlds to conquer; ambition was sated, and life was becoming dull.

It was at this crisis that Richard Trevor appeared, struck the harp of many strings and once more awakened "Love's Young Dream."

A light, quick step coming along the hall, and the sound of that well known air in a particularly sweet and mellow whistle, startled Ethel into renewed realization of all it meant to her, and also for the time dispersed all the pictures of torturing memory.

She was standing in the middle of the room, and had, apparently, abruptly paused there when Dick Trevor appeared in the open door. Waiting for no invitation to enter, he came forward with a low bow of mock humility, and spoke just one word in a tone of mingled interrogation and bravado:

"Congratulations——?"

"O, surely, yes, congratulations," returned Ethel, "and may you both have all the happiness such a marriage can bring."

Trevor looked uncomfortable, and his gaze drooped before the contemptuous look in the girl's eyes. Notwithstanding her twenty-eight years, and what Elinor had called her "prim old-maid style" Ethel looked very young and girlish just then; and he could not fail to remember that it had taken him a long time to decide which of the two women he was in love with.

"It's a suitable marriage all right," he said, like a sulky boy. "She's like a girl, and what matter about years? She's the most beautiful woman on earth, and you know, dear, she's a wonder! The genius of her day and——."

"O, yes, she's a wonder, and you have my best wishes——papa," Ethel interrupted; and the tone in which she spoke the word was indescribable. It stung Trevor like the blow of a whip-lash, and a dull red overspread his handsome face. "And now," continued Ethel, "Good-bye—not au-revoir, for I am going to pack my trunk and I start for England to-morrow. You see, I have scant time, and I may not see you again."

"For England!" exclaimed Trevor. "Why—this—is rather sudden——."

"Quite sudden—this is a fast age, father, dear—cyclones, tornadoes, earthquakes, automobiles, aeroplanes!—we never know from hour to hour what will happen next. But you will certainly be late for rehearsal. Mother started long ago——."

"Good-bye, then," said Trevor, stupidly; and taking a hurried step forward toward Ethel he bent forward as if to kiss her. But she pushed him away with violence. She felt that the touch of his lips on hers would be worse than a dagger thrust.

"No, no," she said in a strangled voice, "we will omit that ceremony at present. I don't know that it would be quite proper. You see, you are not my father just yet; but when we meet again—ah; then it will be all right!"

She turned away and hastily entered the adjoining room. Her endurance had reached the limit.

Trevor walked slowly along the hall, downstairs, and out into the street. He did not resume his interrupted whistling.

When Miss Crawford learned of Ethel's sudden determination to go abroad she was frankly delighted. She loved Ethel, but to feel that she would not be subjected to unconscious criticism, perhaps even glances of ridicule and contempt, gave her the keenest satisfaction.

"It will do you good, dear. The sea voyage will brace you up, and you are such a splendid sailor! Then our affairs over there need looking after. Oh! dear, I half wish I could be with you. I would just love to run down to the farm for a week or two. There's nothing more delicious than milk just warm from the cow—and no milk in all the world as we have in Devonshire. But there! One can't be in two places at once, though I often wish I could be in a dozen! Dick and I had already decided on Bermuda, so it is the 'vext Bermoothes' for ours, and at last I shall see that far-famed natural bust of Shakespeare in one of the Caves—and not a bit like, I'll 'bet a shilling!"

And so they parted, for Ethel avoided further goodbyes; and having made her simple preparations with the promptness that characterized her, she was on board the next morning before her mother was awake.

The announcement of Miss Crawford's marriage to her leading man caused little surprise, either to the general public, or to the theatrical world behind the scenes.

Trevor's devotion to mother and daughter had been so well known that bets had been freely made as to which of the two he was really in love with, and when the question was finally settled quite a bit of money changed hands. The season was over, and the final performance was an ovation to the newly wedded pair. Gifts of every kind from jewels to flowers fell at their feet; cheers and congratulations rent the air; and by a happy inspiration on the part of the orchestra, the musicians returned to their places and the audience departed to the strains of the wedding march.

Miss Crawford and her husband (Dick Trevor had known beforehand that he must accept that rôle) took steamer for Bermuda on the following day, and the bride felt herself to be a very happy woman.

Elinor Crawford had learned the art of forgetting so well that she could drop from her memory every unpleasant thing that had ever happened to her to become absorbed in the happy present, in the same way that she could, on the stage, drop her own individuality, and become for the time the character she was impersonating. No bride of twenty could have been more girlishly in love, or more sincerely unconscious of any disparity in years between herself and her new husband. New husband, indeed! She would have scoffed at the phrase. He was her first and only husband, and she blandly ignored the fact of any predecessor; and for the time being Trevor was equally in love.

The honeymoon passed with the joyous rapidity and unconsciousness of days and hours that only the deepest happiness can bestow. They walked all over the island—they revelled in its beauty—they gathered armfuls of its gorgeous flowers—they rambled on the beaches, visited the caves, rowed, hunted for coral—and one day they suddenly awakened to the fact that their summer was at an end while rehearsals and hard work waited for them only a few short days beyond.

"And, oh! Dick, my darling!" exclaimed Elinor, "what a Heaven it has been—a long sweet dream of Paradise! Why must we wake from it? Tell me, tell me, dear, do you love me just the same as you did yesterday? The same as on the first day I kissed you? And will you love me forever and forever? Say yes, Dick! Say yes, and always keep saying 'yes,' even if you should mean '*No*'!"

For answer Trevor bent his handsome head and lightly touched his lips to the half unbound bronze-gold tresses that had fallen loose about his wife's neck and shoulders, and from which he drew a single long, silvery hair. With a half mocking, half mirthful smile, he held it up to Elinor's horrified gaze.

She became quite pale, and shrank as if he had struck her.

"O, Dick! Dick! How could you, dear?" she gasped in tones of such tragic intensity that Trevor laughed outright.

"Silver threads among the gold! Darling we are growing old!"

"I am—I am!" exclaimed Elinor, bursting into tears. "My first gray hair, Dick; and oh! that you should have found it."

This was the beginning, and for the first time Elinor realized that she was no longer young. The buoyancy of marvellous vitality, and which she had felt to be an eternal youth—the heart she had so often declared to be light as a cork and forever floating on the top wave of life—but above eveything else, her perfect confidence in her own powers!—all had received a shock such as she could not throw off. Her maid found her almost impossible; but no more gray hairs were found in the shining tresses of her glorious bronze-gold hair. She invented a cream that gave her the complexion of apple blossoms and soothed the ruffled nerves of her maid; her adorable figure was still that of a girl; and Cleopatra herself had not surpassed her infinite variety.

Dick Trevor, who had, in dull moments, begun to wonder why he had married a woman older than his own mother, fell in love with her once again and ceased to wonder, for under the compelling fascination of her genius, beauty, and charm, she was irresistible.

But Nemesis had sometime looked upon the wonderful Elinor Crawford. In the wakeful hours of darkness that come too often now she felt the shadowy wings of the Eumenides hovering about her and felt their breath touch her in dreams.

Miss Crawford and her husband had returned from Bermuda during the first week in September. A new play was in rehearsal—the same that had been rehearsed a few times during the last days of the past season. It was a modern play, and contained, for Trevor, a part which he had enthusiastically declared, "a cracker-jack." The heroine was also a good playing part for an actress of a different caliber from Elinor Crawford. From the first reading of the play Ethel had declared against it, and had begged her mother not to produce it. But she was infatuated with the play, not only because she was in love with her leading man, and determined to put him in the limelight, but also, as she announced, because she was tired of the classic drama and wishful to try what she could do in a play of "contemporaneous human interest."

She had stolen that felicitous phrase from a well-known constructor of such plays, but it so perfectly expressed her views on the subject that she soon believed she had originated it. But when rehearsals began again she had doubts. Had she made a mistake? Something strangely like stage fright assailed her—was she ill? What was the meaning of this inexplicable feeling of dread—of apprehension—of some dire presentiment of evil? Was she about to suffer a nervous breakdown that threatened destruction to her whole career? Her heart suddenly cried out for Ethel as it had never before called for any one—not as the call of a mother for her daughter, but far more as the cry of a terrified child for its mother.

She sent an urgent message, "I need you dear. I miss you too much. Come to me!"

And Ethel answered within the hour—she would be on the first steamer that sailed for New York. She sent no later message, and therefore her mother did not know on what day she would arrive—but when she suddenly appeared before her as if she had merely come from the next room it seemed to Elinor as if an angel had descended from heaven.

Mother and daughter stood locked in a long embrace, but Trevor had held first place too long to bear this in silence, and:

"How about me? Where do I come in?" broke in on Ethel's welcome, and a very close observer might have seen how she seemed to shrink and draw away from her mother at the sound of that voice. But when she turned to the speaker there was not the faintest sign of agitation on her pale, high-bred features.

"Dear papa!" she murmured in a tone of mockery so slight that she alone was conscious of it, "am I not too glad to be with you both again!"

She bent toward him and held up her forehead for his caress.

"'On the brow,'" quoted Trevor, laughing as he kissed the white transparent forehead with all a lover's ardor, "and, by jove, it is a beautiful brow to kiss!"

"Isn't it just that?" exclaimed Elinor, regarding her daughter more with curiosity and astonishment than with admiration. "What have you done to yourself, child? You have grown beautiful—positively beautiful! Hasn't she, Dick?"

Turning to Trevor, she observed for the first time his look of intense admiration—an answer to her question that spoke more eloquent than words. A sharp pain shot through her heart—the Eumenides began the rustling of their wings even in broad daylight. The one thought that now obsessed her came in a new form—she was old enough to be the mother of that tall, slender, brilliant looking woman who had cast aside all semblance to her prim old maid, Ethel! It was with a sudden catch in the breath, as if a blow had stunned her, that she continued, speaking rapidly—breathlessly:

"Glad you came so promptly, dear! You have just time to learn my part—I'm so dependent, now, on an understudy! The costumes arrived a week ago—lovely, Ethel, perfectly lovely. You have quite excelled yourself, and they fit! Oh my! What a jolly piece of luck to have an understudy that is just one's own twin in figure. We produce the play to-morrow night and it *must* be a success! I've set my heart upon it—perhaps you know the line—you can rehearse to-morrow if, I—oh! Ethel, I'm not well—and so nervous! I don't know what has come to me," and with a sudden gasp of pain Elinor Crawford burst into passionate weeping.

Ethel clasped her mother in her arms, and kissed her with soothing words of endearment. Trevor turned away, softly whistling, and left the sitting-room

"What the devil!" he exclaimed, as he sauntered down the hall and on toward the street. "What ails the old girl? She's acting mighty queer these days! U—m—m! Professional jealousy I do believe! She knows I am going to be the hit of the new piece, and she doesn't like it a little bit. But Ethel! How she has improved. By jove! The girl is stunning. Handsomer than her mother and twenty years younger."

The play was—as Ethel had predicted—a failure, but Miss Crawford's leading man was a tremendous success. Dick Trevor knew that he had made the triumph of his career, and Elinor knew that she was eclipsed. But it was great injustice to accuse her of professional jealousy, for she was too much in love with her youthful husband to grudge him the applause that so justly belonged to him. Night after night she beamed upon him with something like maternal delight in his triumph, and for his sake continued to play a part to which she was so utterly unsuited that the strain on her nerves finally became so great that she joyfully surrendered it to her understudy.

For the first time in her life Ethel knew that she could act. Up to now, when she had taken her mother's place in the cast of any play she had been satisfied to render a copy of the star actress' performance so perfect as to occasionally deceive the public. But now she was to create a part. Elinor Crawford was essentially a Shakespearean actress. She had long worn the crown as the one great representative of Shakespeare's heroines—the living, breathing embodiment of Beatrice, Portia, Imogen, Ophelia and Viola. The master, himself, might have re-visited the glimpses of the moon to witness this bringing to life of the children of his genius. But the heroine of "The Hearthstone" belonged to another age. The atmosphere was too modern, the character too commonplace, and the situations too forced and unreal. Though she had craved to play the part because it was modern, she soon realized that it was too far beneath her wonderful talent—for the stage.

Elinor was great. Everything that was noble, pathetic, imaginative appealed to her, and for the magic hours in which she wore the costume she was the very woman in heart and soul and mind. It was therefore with mingled joy and contempt that she cast aside forever the exquisite Paris gowns that Ethel had chosen for Alicia—willing enough that Trevor should still enjoy his triumph, but more than willing to watch it from her own box in front of the house rather than continue the futile effort to share it with him.

But she was not prepared to accept Ethel's success where she had failed, and it was with a strange sinking of the heart that she joined in the applause when the new Alicia entered.

It had been announced that Miss Crawford was suffering from a temporary loss of voice and that her place would be taken as usual by her daughter as the only understudy the great actress had ever been willing to accept.

Although Ethel had always been received with favor, her appearance in the part in which Elinor had failed, was as great a surprise to the audience, and far more agreeable, than it had been to her mother. The dresses for *Alicia*, treated with disdain by the original of the character, fitted Ethel to perfection, having been made to her measure, and in designing them she had taken a special pleasure, because from the first she had felt she would play the part, and some premonition had constantly whispered that it would bring a mysterious, perhaps tragic, change in her life. The dresses were wonderfully becoming as well as beautiful, bringing out every line and curve in the graceful, sinuous figure; and as the play proceeded Elinor found herself watching every word and look as if spellbound. But it was no feeling of envy, or even of professional jealousy that possessed her—the only emotion of which she was conscious was wonder and a vague sense of danger.

What had come to Ethel? While she had been rapt in the joys of the honeymoon with her young husband—the fourth, or was it the fifth? She was beginning to lose count—what inexplicable transformation had taken place in the child to whom she had so gladly said, good-bye?

With a pang of self-reproach, such as she had never known till then, the mother remembered that she had forgotten and had been too glad to forget, for weeks and months, that she ever had a daughter.

And now—oh, was this fate's vengeance? She was suddenly conscious that Ethel, in the efflorescence of a beauty that had come late and sudden, had also forgotten that she had a mother—had forgotten everything, past and present. For her the audience no longer existed—the stars of all the worlds shone on one human being, and she only lived in the life of Dick Trevor.

The final scene of the play, after all misunderstandings had been cleared away, brought them together, and as they stood clasped in each other's arms, and gazing into each other's glowing eyes, a low, deep groan of agonizing pain broke from the lips of Elinor Crawford. No one heard it, for the theater rocked with a tumult of applause. But many turned and looked on her as she fell back in her chair, her face bent on her trembling hands, and all unconscious of the many curious glances resting on her bowed head.

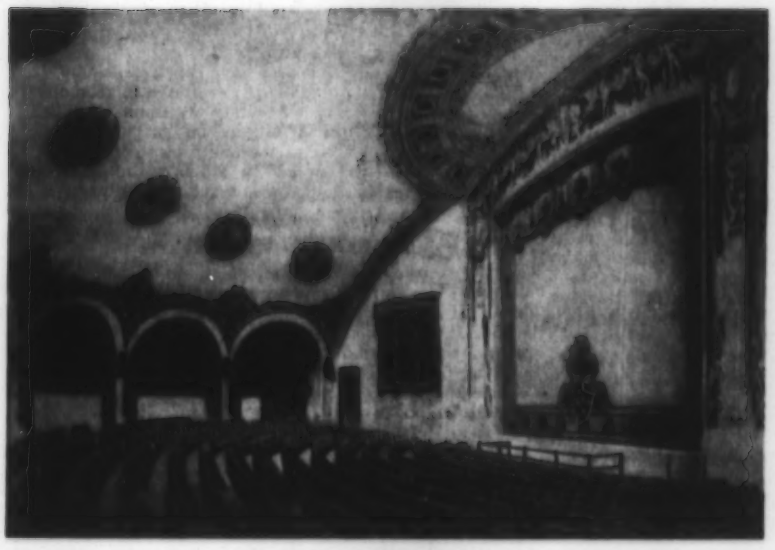
"Now I know what has come to her," she moaned, "now I know! Her heart is awake at last. She loves him!—and he? O, God!—my God—*he loves her*——."

SOME NEW PLAYHOUSES

INTERIOR CORT THEATER.

FORTY-EIGHTH STREET THEATER.

BOXES AT THE ELTINGE.



THE CHILDREN'S THEATER.

LONGACRE THEATER.

THE ELTINGE.

FORTY-EIGHTH STREET THEATER.

THE CORT.

VAUDEVILLE'S RECORD TEAM

FOX AND WARD WHO WILL SOON CELEBRATE THEIR FIFTIETH STAGE JUBILEE

FOX AND WARD.

The oldest team still active in vaudeville is that of Fox and Ward—Joseph E. Fox, born in Ogdensburg, N. Y., May 7, 1852, and William H. Ward, born in Canandaigua, N. Y., Sept. 17 of the same year. Their partnership began with their professional debuts at Wood's Theater, Cincinnati, in January, 1868, with the Worrell sisters. Since then they have always played together except for a few brief periods of illness. Their famous "Silver Statue Clog" brought them early prominence and was soon followed by their "The Marble Pedestal Clog." In 1870 they joined Duprez and Benedict's minstrels, the first company to cross the continent on the Union and Central Pacific railways. Remaining with this organization for nine years, the team then joined Barlow, Wilson, Primrose and West's Minstrels. Fox and Ward's Minstrels were formed in 1882 and a year later the partners returned to vaudeville in which they have been conspicuously successful ever since.

Mr. Fox has kept carefully a scrap book of theatrical, sporting and political notices from which he is compiling a history of negro minstrelsy which will go back to 1832 and tell of the days when Edwin Booth, Edwin Forrest, Barney Williams and Patrick S. Gilmore appeared in burnt cork. In a recent interview, Mr. Fox told a reporter for the Seattle *Times* about their long careers.

"We were both bellboys at the old Adams' House, Chicago, in 1866," said he, "when Dan Bryant came to McVicker's Theater in Shamus O'Brien. Manager McVicker engaged two boys to do a little Irish dance in the second act. A boy named Atkins and I were the lucky youngsters. Ward stood my bellboy watch at the hotel while I danced at the theater. At the end of the week Atkins and I got $60, mighty big pay in those days. He and I then secured various other engagements. I met Ward in Canandaigua in October, 1867, and shortly after that Atkins and I had a falling out. Atkins went to New York and he is still there, in the photographic business. I telegraphed to Ward to join me in Cincinnati, and in that city, in January, 1868, there began what is now the oldest theatrical partnership in the world.

"We first visited the Coast more than forty years ago, playing at the old California Theater in San Francisco in 1870 with Duprez and Benedict's Minstrels. There were thirty-five men in the company, and only five are still living—Lew Benedict, Hughey Dougherty, Frank Dumont, Ward and myself.

"We shall stick together until death parts us. We loved the minstrel business as boys and we like it still. We are eagerly looking forward to our Golden Jubilee in New York. I guess we must have used nearly five hundred pounds of burnt cork in our time. Our property men used to make it for the whole company in big pailfuls, but nowadays we buy it in prepared tins, just like grease paint or makeup powder.

"We figure on staying in vaudeville until the end. The street parades of the minstrel companies are too strenuous. There was a time when we were right there at 11:45 every morning, Ward with his horn, and I with my snare drum, but those days are gone for us. What is the oldest joke we are using now? That snag joke, and it goes big, too. It is fully fifty years old. First the Christy Minstrels had it, and then Billy Emerson used it, and then we inherited it."

In the memories of old playgoers who can remember back to the '70s, the names of Fox and Ward are identified with one of the greatest song-and-dance triumphs of the American stage. The number was called "Shoo Fly, Don't Bother Me," and they made it universally popular as members of Duprez and Benedict's Minstrels. Elderly men were then small boys, and recall how the song title came to be applied to all sorts of circumstances, like some of Gilbert's characteristic lines.

Fox and Ward antedate by a few years Col. Wm. F. Cody, "Buffalo Bill," who made his stage debut in The Scouts of the Plains in the early '70s, and who remained on the stage until he became connected with the Wild West show.

Another prominent figure in theatricals of about the period of these two eminent blackface comedians is Gus Williams, who is still alive and a resident of New York City. Joseph H. Wheeler, of Boston, sends THE MIRROR a playbill of the Adelphi Comique in that city, dated Jan. 22, 1870, in which Mr. Williams is billed as "The American Star Comique" in character songs, including his great song of "Shabby Genteel."

THE MIRROR tried to get in touch with Mr. Williams, who lives in Yonkers, but got no response.

IN CHARACTER.

OPERA IN ENGLISH

"There is a demand for opera in English, and somebody is going to give it eventually." This is Oscar Hammerstein's answer to the refusal of the Metropolitan Opera House directors to give him a partial release from his contract with them so that he may again enter the opera field in New York. What Mr. Gatti-Casazza, general manager of the Metropolitan, thinks of "opera in English" and American operatic production generally is contained in the January *Century*. He does not say that no opera should be produced in English, but vigorously opposes translated opera. He also says that the Metropolitan would gladly welcome a genuine American opera.

ODE TO OSCAR

(N. B.—In "Kismet" when Hadj is drowning his enemy in the tank he exclaims gleefully: "Bubble—bubble—bubble!—Haven't you got another bubble to blow with your last breath?")

"Bubble, bubble, bubble"—
Are you still a-hunting trouble
  O, Hadj Hammerstein,
With your opera houses nine,
  And your tenors, ten or twenty,
  And your prima donnas—plenty,
Not to calculate the chorus, orchestras and coryphees?

O, Victoria's vaudevillain,
Would you make another killin'
With the sole remaining shillin'
  That you didn't have to pay
In that operatic Mecca
Where you surely picked a peck o'
  Pickled peppers and persimmons
  And you got some awful trimmin's
Entertaining noble robbers on the King's (high) Way?

I remember, I remember,
Sundry years ago September,
When they "fired" you like an ember
  From your operatic shop;
And the Wise Ones said: "You Simp, ye—
They have all combined to crimp ye
And have captured your Olympia—
  Don't you know enough to stop?"

Drawn by Wynn Holcomb.

But you swore by all your stars, sir,
And your operatic bars, sir,
And your patented cigars, sir—
  "I'll be back on Broadway yet";
So you very shrewdly reckoned
That the street called Forty-second
Be Rialto when you beckoned—
  And the builders backed your bet!

So if you are bound to double
All your debts and frets and trouble
With another rainbow bubble
  On the country-spanning plan,
By the gods of old Valhalla—
And the sounding name of Allah—
Likewise Salla-in-our-Alla—
  I will wager that you can.

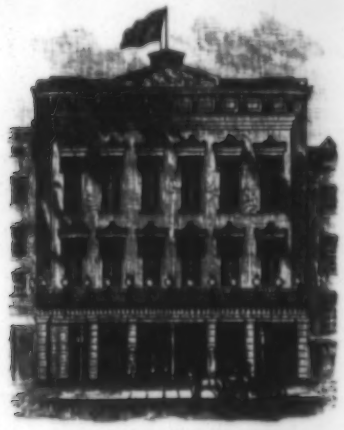
You're a lucky, plucky beggar,
  With a brain like Kubla Khan;
  From New York to Ispahan
  There is not another man
Who can come as near to doing it as
  OSCAR HAMMERSTAN
  "The Guy who tied the can
  To the Metropolitan."

WILLARD HOLCOMB.

SHIFTING OF THE RIALTO

HOW THE LOCAL CENTERS OF THEATRICAL ACTIVITY HAVE CHANGED SINCE THE FIRST THEATER OPENED IN 1732

IN the span of 181 years that marks the period since the opening of the first playhouse in New York City, the theatrical center has changed many times. Within the memory of men now living and in their prime, the up-sweep has been more pronounced than in the century and a quarter that preceded their birth. They will tell you that they remember many of the historic old theaters in the downtown region and have seen the Rialto moved from lower Broadway and its radiating arteries to Fourteenth Street, to the environments of Madison Square, Herald Square and Long Acre Square. And when they have reached that, the now all-important hub of



BROADWAY THEATER.
(From an Old Print in Collection of George P. Elder.)

theatrical activity, they will start you on an electric car and send you to Columbus Circle, where there are more playhouses and the Century Theater looms into view in close proximity.

And here you are again sent forward, and ride and ride until you stand on the banks of the classic Harlem and discover that you are still within the zone of theatrical activity. At night you may stand on the principal thoroughfares of the Bronx and see the glitter of electric signs to remind you of the amazing expansion of the amusement field since that eventful day in September, 1732, when the first theater was opened in New York. It was in a lodge room in a building near the junction of Pearl Street and Maiden Lane.

That vicinity remained the Rialto for several generations, gradually shifting northward by way of the Bowery until it reached Fourteenth Street, and Union Square for some time held the center of the stage, so to speak.

PARK THEATER AND PART OF PARK ROW, 1831.
(From an Old Print.)

The first regular theater erected in the Colonies was on the east side of Nassau Street, and was opened Sept. 17, 1753, with the comedy of The Conscious Lovers by a company which came from Williamsburg, Va., under the management of William Hallam. This theater next year was purchased by a society of German Calvinists and converted into a church.

The next theater built was called David Douglass's Theater, and stood on Cruger's wharf, extending from Pearl Street into the East River.

The third playhouse to be erected was the John Street Theater, on the north side of John, a half dozen doors from Broadway. It was opened in December, 1767, with The Beaux's Stratagem and John Henry in the cast—the first Sir Peter Teazle in America. General Washington visited this theater repeatedly, and it remained the leading place of amusement until 1798. The last performance was given in January of that year.

A place of amusement was opened in Greenwich Street in 1795, known as Rickett's Circus. Then came the Park Theater, situated in Park Row about 200 feet north of Ann Street. It was opened Jan. 29, 1798, with As You Like It and two farces.

At this house played the first star ever to visit these shores—George Frederick Cooke, who died here in 1812, and was buried under St. Paul's Church. This house has become historic, and here Louisa Lane (afterward the famous Mrs. John Drew) appeared June 3, 1828, as Little Pickle, after making her American debut at the Walnut Street Theater, Philadelphia, Sept. 26, 1827, and playing a short engagement at the Old Bowery Theater. The house was destroyed by fire Dec. 18, 1848.

Dr. Scudder opened Scudder's American Museum on the south side of Chambers Street in 1810 and on Dec. 27, 1841, the contents were purchased by P. T. Barnum, who removed them to Broadway and Ann Street, where he scored his first success with a Fejee Mermaid. It became Barnum's Museum and a regular playhouse, where H. J. Conway's version of Uncle Tom's Cabin was presented Nov. 7, 1853. It, too, was destroyed by fire, July 13, 1865.

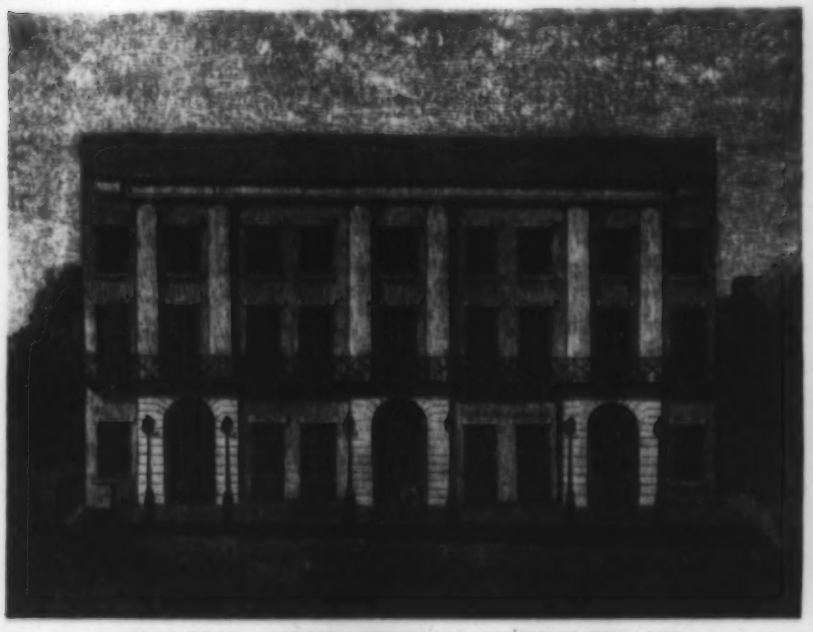
Castle Garden belongs to the group of early playhouses in lower New York. It was inaugurated as a place of amusement in 1845 by a band of Ethiopian singers. In May, 1855, it became an emigrant bureau.

TRIPLER'S HALL, OR METROPOLITAN HALL, 1834.
(From an Old Print in the Collection of George P. Elder, Esq.)

Another playhouse was opened in 1825 north of Canal Street and known as the Lafayette Theater, which also was destroyed by fire.

The Bowery Theater was built on the site of the old tavern and cattle market known as the Bull's Head, then belonging to George Aston. It was opened Oct. 23, 1826, and Edwin Forrest acted Othello Nov. 6 of that year. It was burned in 1828, but rebuilt and again destroyed in 1838, but rebuilt the next year by Thomas Hamblin. William E. Burton first appeared here in 1840 and in 1848 gave his name to Palmo's Opera House, which became known as Burton's Chambers Street Theater.

Perhaps no playhouse in New York is so rich in historic interest as the old Bowery, now used by Yiddish players. The house was opened as a German theater and called the Thalia, Sept. 11, 1879, with William Kramer as proprietor, Mathilde Cottrelly as directress and Gustav Amberg business manager. Many of the most noted German actors played here—Irschic, Marie Geistinger, Jenny Stubel, Ludwig Barnay, Mme. Janisch, Adolph Sonnenthal and Joseph



PALMO'S OPERA HOUSE, AFTERWARD BURTON'S THEATER.
(After a Water-Color Drawing, Collection Thomas J. McKee, Esq.)

NEW YORK THEATER, AFTERWARD BOWERY, NOW THE THALIA, ERECTED 1826.
(Collection Thomas J. McKee, Esq.)

Kainz. Pauline Hall made her debut here in German opera, Die Fledermaus, and Adelaide Ristori made her farewell appearance in America, May 12, 1885, in Maria Stuart. Ferdinand Watchel made his bow to America at this theater in Der Freischütz, and here many of the farces and comedies were first presented in the original from which Augustin Daly made his own repertoire, including The Private Secretary and A Night Off.

Niblo's Garden was converted from a circus and training ground for race horses, called the Stadium, comprising a portion of the old Bayard farm, corner Broadway and Prince Street. Early in 1823 it became the Columbian Gardens, a place of public amusement, and was leased by William Niblo, and on July 4, 1827, the Sans Souci Theater came into existence on this spot. It was converted into a free concert hall, and a larger and more perfect theater being erected, the place was called Niblo's Garden. Here, it is said by T. Allston Brown, in his "History of the New York Stage," the polka was first danced in the metropolis. The dancers were Mary Taylor and H. Wells, and the date was June 17, 1844. It was incidental to a sketch called Polkamania.

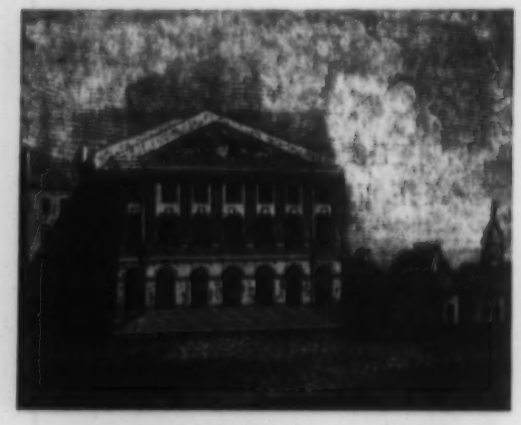
Among the notable names connected with the history of this house are Rachel, the French tragedienne; Maggie Mitchell, Charlotte Cushman, E. L. Davenport, Jane Coombs, Lucille Western. Jarrett and Palmer presented The Black Crook, Sept. 12, 1866. One of the principal dances was Marie Bonfanti. The 475th performance of The Black Crook was given Jan. 4, 1868, and it was afterward revived for 102 nights and again for 57 performances. It was again put on in 1873 and ran 120 times. The Lydia Thompson Burlesque Troupe opened here Jan. 30, 1869. George Jones, better known as Count Joannes, appeared here in 1871, as did J. K. Emmet in Fritz. The last performance was given by George W. Monroe and his company in My Aunt Bridget, March 23, 1895.

A playhouse known as the National Theater was situated at the southwest corner of Leonard and Church streets and opened as an Italian opera house Nov. 18, 1833. It became a theater for dramatic performances in 1836, and the Bonapartes often availed themselves of the privilege of sitting in James H. Hackett's private box to see the performances. Here Joseph Jefferson made his first appearance in an acting part when only eight years of age (Sept. 30, 1837), in the role of a pirate. The house was set afire in May, 1841, and reduced to ashes.

The credit of being the most popular place of amusement in New York for a long time is conceded to Mitchell's Olympia Theater, 442 Broadway, between Howard and Grand Streets. It was opened Sept. 13, 1837, and converted into a business house in 1856, but in December, 1854, it was consumed in flames.

Another popular theater was the Chatham, on the east side of Chatham Square, between Roosevelt and James streets, opened in September, 1839. At this house was seen the first dramatization of Uncle Tom's Cabin. Its author was Charles Western Taylor and it was a failure, running only eleven nights. This took place Aug. 23, 1852. George L. Aiken's version was first acted at the Museum, Troy, N. Y., Sept. 27, 1852. Adah Isaacs Menken made her first appearance at this house in June, 1859, in The Soldier's Daughter. The house was torn down in October, 1862. A portion of the building still stands and is occupied by a furniture house.

Burton's Chambers Street Theater was erected at 39 and 41 Chambers Street by Sig. Ferdinando Palmo as an Italian opera house. The venture ruined its promoter and it was leased by Burton, the popular comedian, who opened it July 10, 1848, with John



THE NEW THEATER IN NEW YORK.
(Said to Be the First Regularly Built Playhouse in America.)

Brougham as stage manager. Burton died in this city, Feb. 7, 1860, aged 58. The value of his property in Hudson Street was estimated at $30,000. His estate at Glen Cove was worth $140,000. The theater, held at a valuation of $215,000, was rented for a Federal court at $16,000 a year. The old Broadway Theater was on the east side of Broadway, between Pearl and Anthony (now Worth), or 326 and 328 Broadway. The opening took place Sept. 27, 1847. The last performance was given Saturday evening, April 2, 1859. The bill was Antony and Cleopatra. All the great actors of the time had appeared here.

The up-town tendency of theatrical life became evident in the location of the Astor Place Opera House, which was opened Nov. 22, 1847, with the opera of Ernani, but it soon failed as a home for Italian opera and passed into the hands of William Niblo. The house never proved a great success and was sold at auction to the Mercantile Library Association June 12, 1850.

It is famous for the Macready riots, May 10, 1849, in which twenty-one were killed, thirty-three wounded and sixty-three were arrested. The house at the time was under the joint management of Niblo and J. H. Hackett, who gave his famous impersonation of Falstaff in The Merry Wives of Windsor the night before the riots. At this house also appeared Gustavus V. Brooke, Charlotte Cushman, Adelina Patti, and afterward, when it had been turned into a lyceum, Artemus Ward delivered his humorous lectures here.

Another noted playhouse was Tripler Hall, on the west side of Broadway nearly opposite Bond Street, where Edwin Booth, Marietta Albani, Lotta, Camilla Urso, Mlle. Rachel, Lucille Western, John Sleeper Clark, F. S. Chanfrau and other famous artists appeared. Its name was changed to the Metropolitan and it was managed for a while by Laura Keene, and here the first performance in New York of The Octoroon was given, with Joseph Jefferson as Salem Scudder. In this house, Nov. 30, 1866, Minnie Hauck made her first appearance in grand opera, and Bugumil Dawison, the great German tragedian, appeared at another date. The house fell a victim to the flames March 23, 1867.

Still another famous house was Brougham's Lyceum, Broadway near Broome Street, changed to Wallack's Lyceum, where Mathilda Heron played Camille for the first time in New York, Jan. 22, 1857, with E. A. Sothern as Armand. The name was finally changed to the Broadway Theater in 1865. It was torn down in 1869 to make room for a dry goods house.

The first house to mark the future Rialto, with Union Square for its center, was the present Academy of Music, located at Fourteenth Street and Irving Place, and opened Oct. 2, 1854, as the home of grand opera. The origin of the present Irving Place Theater was Irving Hall. Fifteenth Street and Irving Place, which began its career with a performance by George Christy's Minstrels, Dec. 20, 1860. The Star Theater, which was demolished in April, 1901, was originally known as Wallack's Theater, and was erected in 1861 at the corner of Thirteenth Street and Broadway. Daly's Broadway Theater stood on the east side of Broadway, opposite Waverley Place, and was opened as a place of amusement in 1865 and demolished in September, 1902, after numerous changes of name. The Fifth Avenue Theater was opened in 1865. It was situated on Twenty-fourth Street, between Broadway and Sixth Avenue, and was managed by Augustin Daly when destroyed by fire, Jan. 1, 1873. It was rebuilt and became known as the Madison Square Theater under Steele Mackaye's management. It was torn down about five years' ago.

The house now known as the Fourteenth Street Theater was originally called the Theater Française, and was opened May 26, 1866. Daly's Theater developed through various stages from Banvard's Museum, opened June 17, 1867. The Grand Opera House was opened Jan. 6, 1868, as Pike's Opera House by Samuel N. Pike, of Cincinnati. The famous Union Square, now a vaudeville house, opened Sept. 11, 1871, and the Bijou was formerly John Morrissey's sporting and drinking saloon. It opened as a variety house Aug. 26, 1878. When Lester Wallack retired from what was afterward the Star Theater, he opened the present Wallack's, at Thirty-first Street and Broadway, Jan. 4, 1882. The Herald Square developed out of the Colosseum, erected in 1874, and the present Broadway was opened March 3, 1888, with Fanny Davenport in La Tosca. The old Lyceum Theater, on Fourth Avenue, between Twenty-third and Twenty-fourth streets, was opened by Steele Mackaye, April 6, 1885, and torn down March 22, 1902. Its name was continued in the present Lyceum by Daniel Frohman.

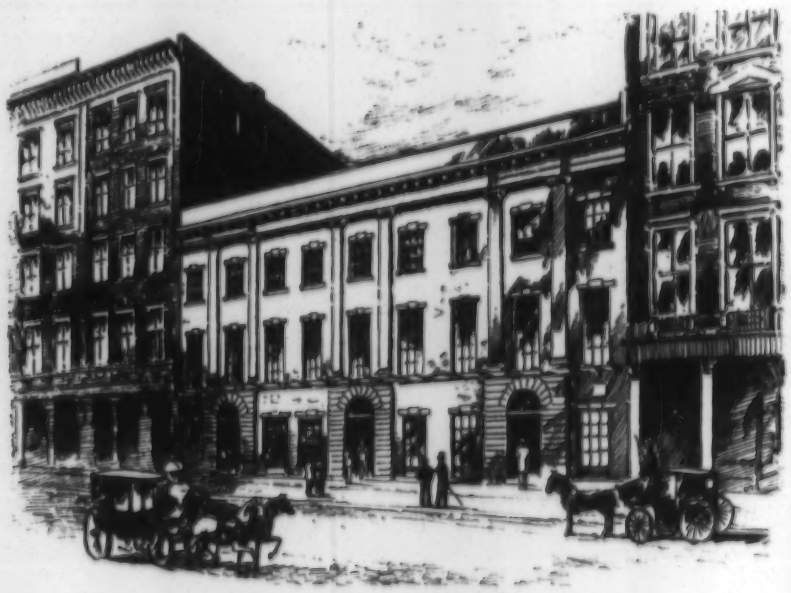
FREDERIC FRANKLIN.

AT THE OPERA

"My, but you do look stunning!"
"What a perfect love of a gown!"
"I want you to meet my husband!"
"Is the family back in town?"
"There's that Mrs. Thinagamajing!"
"Did you ever see such taste?"
"The shortest one is her husband!"
"But it wrinkles in the waist!"
"So good to be here, isn't it?"
"Really, you don't say!"
"What is Emily thinking of?"
"He's sixty if a day!"
"Mercy, my head is splitting!"
"He was to blame, I hear!"
"Where are the Bigwads sitting?"
"Sh! not so loud, my dear!"
"Isn't that ridiculous?"
"Maybe they've had a spat!"
"I guess they're applauding Caruso!"
"Heavens! Isn't he fat"
"My, the curtain is falling!"
"Didn't that three hours fly!"
"See you up in New Haven!"
"Love to all. Bye, bye!"

J. A. F.

BROUGHAM'S LYCEUM.



BURTON'S THEATER.

ASTOR PLACE RIOTS

of May 10, 1849.

CAUSES LEADING UP TO THE QUARREL BETWEEN FORREST AND MACREADY, WHICH FORMS A TRAGIC PAGE IN THE ANNALS OF THE AMERICAN STAGE

NOT any of us, nowadays, can appreciate the spirit of rancour and resentment connected with international stellar engagements, half a century ago in England and the United States, when great actors were regarded as in a measure represent-

WILLIAM CHARLES MACREADY.

ing the national as well as intellectual standards of their respective countries. Who has not heard of the terrible events that attended the rivalry between Charles William Macready and our own Edwin Forrest from 1846 to 1849, when the great Astor place riots occurred in New York? How many have ever followed up the events which led to that disgraceful outbreak, despite its almost international character and influence on the stage of the two countries concerned?

Who of the two eminent tragedians is to be charged with the responsibility, directly or indirectly, for that occurrence must rest with the judgment of those that read all the evidence. This much alone is certain, that after these many years we can judge the events in a calmer state of mind than was the case for a quarter of a century after, when every Englishman was arrayed on the side of Macready and every American indiscriminately on the side of Forrest. On behalf of Forrest, James Rees, his American biographer, has championed his friend's cause with great dexterity, but with something of the spirit of a partisan, while on the part of Macready, Mr. William Archer, the well-known English critic and writer on subjects connected with the theater, has presented the British view of the case. Rees, however, wrote his book about 1874, and, besides, was an intimate friend for fifty years of Forrest on one of the Philadelphia papers, who watched his rise and was in continuous correspondence with his idol during the greater part of his career. Midway between the two biographers lies the truth about this bitter rivalry that was destined to end in bloodshed and riot.

On his first visit to the United States, Mr. Macready was well received. Mr. Forrest was still a young man, but already acknowledged an actor of great powers by some of the best audiences in the leading cities. Macready saw him and approved his style and methods, and evidently must have spread a good report of him on returning to London, for Forrest admitted that he had done so in a letter home during his professional visit to the British capital. His advent in London was hailed as the appearance of the American tragedian par excellence, and his engagement on the whole, artistically, was successful. There appeared in one or two papers paragraphs conspicuously ill mannered and undignified, and some hissing was indulged in by the audience which saw him in a Shakespearean role. But a London audience has always been noted for its hissing and boohing habit on all occasions, just or otherwise, and there was nothing remarkable in this.

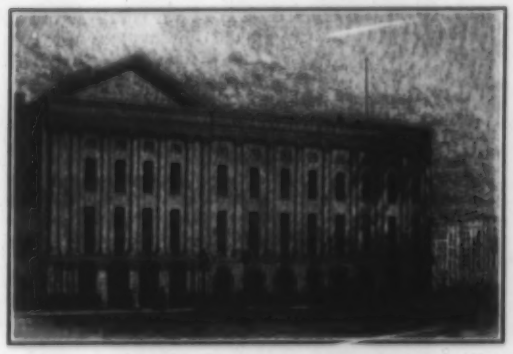
Unfortunately, a bosom friend of Macready on the *Examiner*, named Forster, was an offender in stigmatizing Forrest's performance of Macbeth as "affording great amusement to the public." The hissing and the comments of these papers—although Douglass Jerold praised him extravagantly in a review—persuaded Forrest that Macready was the secret promoter of these marks of disfavor shown him.

Several events had gone before which seem to give a very remote cause for this suspicion. One was that Forrest had asked John Mitchell, manager of the St. James Theater, London, to present him at the head of his company at one of the theaters in Paris, to which Mitchell had made no reply, even declining to see the American tragedian, and of this occurrence Rees writes, "Macready threw obstacles in his way." Instead of himself, Macready had appeared in the French capital at the head of Mitchell's company. Macready invited Forrest to dine with him while both were in Paris, but Forrest had declined. This episode is regarded by Archer as the origin of the trouble between the two tragedians, which Rees calls an "emeute."

* * * *

The second cause of grievance on the part of Forrest against his English brother actor was Forrest's ill success in securing the right from Sir Lytton Bulwer to perform his two plays of Richelieu and The Lady of Lyons during his London engagement. This, too, he charged to the secret machination of Macready.

If true, we take it that Macready was more than half justified in opposing the presentation of these plays, especially Richelieu, by the American actor, and under the ethics obtaining nowadays among managers, completely so. Richelieu had been accepted by Macready from the author's hand and been produced,



ASTOR PLACE OPERA HOUSE.

(From an Old Print in the Collection of George P. Elder, Esq.)

with himself as the creator of the leading role, after numerous rehearsals and literary alterations, and the role was completely identified at that day with Macready. Bulwer, after some delay, however, consented to let Forrest appear in the two plays "upon a payment beforehand of 50 guineas for the two," the plays to be presented for a period not less than ten nights each. Forrest and his biographer regarded these terms prohibitive and laid the rebuff to the credit of Macready.

Forrest appeared at the Princess Theater, London, Feb. 17, 1845, but, according to Rees, "was greeted with hisses and groans from a large portion of the audience." Archer on this subject says: "Among his American supporters, and perhaps in his own mind, the belief subsequently grew up that Macready and Forster had suborned the press in his disfavor and had packed the house on this opening night with a body of roughs, hired to drive him from the stage. After careful examination of the evidence, I am convinced not only that Macready had no hand in any such attempt, but that no such attempt was ever made. * * * If this were so, how comes it that not one of the critics who was present seems to have heard any hisses at all? The *Times*, one of the papers supposed to have been bought by Macready, stated that Forrest's Othello was greatly applauded; the John Bull says that 'it merited the immense applause it received,' and I have sought in vain for the record of a single hiss."

* * * *

Two things in this connection at least are puzzling. One is the immense fury inspired by this alleged incident on this side of the waters in Forrest's partisans. The other is the extremely friendly reference to Macready's treatment of him in London, which the American tragedian extolled to his friend in Philadelphia. What pecular feeling this hissing incident engendered may be gathered from Rees: "It was evident that a combination was formed against him, not alone because he was the superior actor, but because he was an American. This insult was in an eminent degree national. The fame of a great actor is the property of his country, and when we, in good taste, intrusted that property to England, it should have been respected, not abused."

This is a part of Forrest's letter: "I suppose you saw in the newspapers that a dinner was given me by the Garrick Club. * * * Charles Kemble and Mr. Macready were present. The latter gentleman has behaved in the handsomest manner to me. Before I arrived in England he had spoken of me in most flattering terms, and on my arrival he embraced the earliest opportunity to call upon me, since which time he has extended to me many delicate courtesies and attentions, all showing the native kindness of his heart and great refinement and good breeding."

It is hard to believe that a man of whose personal kindness such testimony is given by the person most concerned in his after action, would deliberately stoop to the nasty expedient of hiring a claque to hiss his rival off the stage. But this incident, which Archer seeks to prove never took place, was the direct provocation of the subsequent disaster.

* * * *

It is evident that Forrest firmly believed that Macready was his enemy, and he carried away an almost morbid hatred of his English colleague. It displayed itself in a peculiar manner the following year. Forrest and Macready were in Edinburg at the same time. On March 2, 1846, Macready was announced to play Hamlet at the Theater Royal. Forrest was present and hissed his rival publicly from an upper box. It is interesting to note what particular scene Forrest hissed, for there was no secret about it, since Forrest himself, in a letter to the London press, openly admitted his offense, stating that he had applauded other portions of the performance with perfect impartiality. Archer says, "Macready at first refused to believe it, averring that Forrest was 'too much of a gentleman.' Conviction grew upon him, however, until the question was set at rest by a letter from Forrest to the *Times*, confessing that he hissed his rival's 'fancy dance,' stating that he was not alone in so doing," etc.

What Forrest distinctly disapproved in his brother-actor's performance of Hamlet was the introduction

EDWIN FORREST AS HAMLET.

of the "pas de mouchoir" at the commencement of the play scene. Strange to say, Rees, Forrest's biographer, justifies this interpolation, and though an ardent partisan of his subject, reproves him in these words: "Mr. Forrest should have remembered that Hamlet, being mad, was just as likely to dance a horn-

pipe as anything else. This was not original with Mr. Macready, as we saw it done on the boards of Old Drury (Chestnut Street Theater), long before Mr. Macready's name or fame had reached this country."

It was rather to the credit of Forrest that he perceived the ludicrous character of this harlequinade, though the propriety of his conduct on this occasion is certainly not open to discussion. In the scene wherein the prince invites the court to the play Mr. Macready preceded the royal cortege, waving a pocket handkerchief while executing a sort of waltz around the stage. This was the "pas de mouchoir," or handkerchief dance, which overcame Forrest's patience. It was this incident that laid the foundation for the inextinguishable hatred that was to be fought out in the United States.

* * * *

Mr. Archer is perhaps right. "The lampoons of Mrs. Trollope and of Dickens had touched the national susceptibilities on the raw," he says. "There was a large class or party to whom Forrest was endeared no less by his patriotism than by his talent. He was in their eyes the genius of democracy, while Macready was the toady and tool of the bloated aristocracy of an effete civilization, and his American admirers were little short of traitors to their country and its institutions. I am not conjecturing these sentiments; they are set forth at length and with emphasis in the documents in the case. The feud between the two tragedians may be said to have passed from the artistic into the political sphere."

After an absence of three years, Macready on Monday, Sept. 10, 1848, reappeared for his farewell tour of the United States in Macbeth at the Astor Place Opera House, and closed his engagement Sept. 25, in The Merchant of Venice, without meeting with serious hostility, except on the part of a portion of the New York press and a few individuals, who hissed him. The Park opened Aug. 4, 1847, and on Aug. 31, Forrest began an engagement at that theater as King Lear, when he opened in Metamora, and on the 28th as Spartacus his last appearance on the Park boards.

* * * *

Macready, after playing engagements at Baltimore, Philadelphia, Boston, and receiving a public dinner at New Orleans, arrived in New York, Friday, April 27, 1849, and almost immediately made an engagement with the lessees of the Astor Place Opera House, William Niblo and James H. Hackett (father of James K. Hackett, in his day a famous Falstaff), for four weeks, commencing Monday, May 7, Forrest, meanwhile, had been playing an engagement at the Broadway Theater, opening Aug. 28, 1848, in Othello, which lasted till Sept. 22. On April 23, 1849, he commenced a three weeks' engagement.

Discussions and disputes between the friends of the rival tragedians had been running high ever since Macready's return to the United States, and numerous journals in various parts of the country were waging a relentless war upon him. "There was one element," writes Rees, "far more dangerous to the English actor than that of the one that controlled the press—it was an element as mysterious in its origin as it proved to be fearful when aroused. It was a human motive power propelled into action by surrounding circumstances, composed in part of American prejudices and national association connected with certain events which are patriotically recorded under four ominous figures, viz., '1776.'"

Macready was not ignorant of the state of feeling that was working against him. On Oct. 4, 1848, at the conclusion of a performance in New York, being called before the curtain, he thanked the audience for its reception, and closed with the words, "Some journals in New York asserted I was superannuated and am incapable of presenting the impersonifications of Shakespeare's characters. Ladies and gentlemen, I appeal to your judgment." On Oct. 25, in thanking the audience in a speech, only declared, "It cannot be disproved, however, the failure of the plan may be quoted in denial of its existence, that a project was on foot to excite on this, my farewell visit to the American stage, a hostile feeling against me with the American public."

* * * *

On Nov. 20, 1848, at the Arch Street Theater, Philadelphia, an unsuccessful attempt was made to drive him from the stage, but the cheering drowned the hisses, and in his address he referred to the action of "an American actor" in hissing him in Edinburg. This incident brought out an intemperate reply from Forrest, appearing in the *Public Ledger* and other papers of Nov. 22, in which Forrest avowed his identity as the American actor referred to, admitted that he had hissed his rival's performance, charged Macready with "wilful and unblusing falsehood" in claiming to have shown him any courtesies in London, arraigned him for having suborned the English press to write him down and his friends to hiss him, and referred to Macready as "a superannuated driveler."

Considering that Macready was born in 1793, and that he was then fifty-five years old, this was a coarse attack. Fifty-five is certainly an age when his powers should justify the conclusion that he was in his maturity, and not in his decline. Macready's reply in print was temperate and dignified. He promised to bring the matter into court as a test of his veracity, but though his attorneys advised him that an action for libel would lie, they counseled him to abandon the action, and on their advice no legal steps were taken.

* * * *

The famous Astor Place Opera House riots occurred on May 10, 1849, within three nights of Macready's opening. This is a chapter to itself in American history, and for a time assumed the dimensions of a state of war. Three hundred policemen were unable to cope with the situation, even when reinforced with a troop of militia cavalrymen, which was beaten by the mob, and 170 infantry, one-third of whom had their guns taken from them by the rioters, numbering between 15,000 and 20,000 persons. Posters were displayed about the city, calling on all free-born American workmen to resent the arrogance of the British and their sympathizers.

On the opening night the mistake had been made of overselling the house, and every available space was taken, many of Macready's friends being present, the ruck consisting of what was then familiarly called "the b'hoys," who assembled to visit their displeasure upon the English actor. When Macready appeared as Macbeth a copper cent and a rotten egg were thrown on the stage. Some applauded, which he acknowledged. Placards were raised in the audience. "You have been proved a liar!" "No apologies; it is too late." "Down with the English hog!" yelled the rioters, and again "Three groans for the codfish aristocracy!" A rotten egg fell at his feet on the stage. "Copper cents were thrown," says Macready; "some struck me; four or five eggs, a great many apples, nearly, if not quite, a peck of potatoes, pieces of wood a bottle of asafetida, which splashed my dress, smelling of course most horribly." In the third act a man in the gallery tore up a chair and threw it on the stage with a crash. Macready stood unmoved. Presently a second chair descended from aloft, and then Macready thought, as Archer says, "that he had fulfilled his obligation to Messrs. Niblo and Hackett." The curtain dropped, and the rioters were in command.

Macready determined to relinquish his engagement, but a great portion of the press and prominent citizens were indignant at the outrage, and in response to a petition of forty-eight prominent citizens, including Washington Irving and Richard Grant White, chose to accept their version of the affair as an unlooked-for surprise which did not express the sentiment of Americans who had the honor of their country at heart, and he was announced to appear on May 10 again as Macbeth.

This time he had more sympathizers on the audience, but some of the scenes of the previous performance were repeated. The play proceeded, however, in defiance of the interruptions and noise. At a given signal a squad of police cleared out the rowdies in the lower house and placed four of the ringleaders in durance beneath the theater. They attempted to set fire to the building, but were foiled.

Outside, the mob was increasing. Among the ringleaders was Ned Buntline, the novelist. The theater windows were bombarded with cobble stones. Missiles came flying through the openings and fell among the audience. The wooden shutters were splintered. One stone crashed into the chandelier, yet Macready and the company continued to play on. He surpassed himself in the last act, and his death scene was loudly applauded. He came to the footlights, where he acknowledged the ovation in dumb show.

Outside the battle raged more fiercely than ever. On entering his dressing-room Macready found it flooded. The waterpipes had been injured in the bombardment. While changing into his street clothes a terrific report was heard from without, then another. With blanched face the English actor inquired the meaning.

The reports were volleys of musketry. The troops had fired into the mob, after repeated but fruitless warnings. The crowd had been appealed to by leading city officials, but only became more insolent. The cavalry had been dispersed. The police were bleeding, many of them seriously injured. One-third of the infantry had been disarmed by the mob. The mayor could nowhere be found to take the responsibility of ordering the troops to fire. The sheriff at last gave the authority to the officers, who had begged for the right to act in their own defense, being mercilessly assailed by stones and cudgels in the hands of the mob. The rioters shouted in derision at the soldiers, and dared them to fire. One grimmed and burly ruffian, with a huge stone between his knees, exposing with both hands his bare breast covered with a red flannel shirt, cried: "Fire into this. Take the life out of a free-born American for a bloody British actor! Do it; ay, you darsn't."

* * * *

But patience was exhausted. Gen. Hall, under authority from Sheriff Vestervelt, gave the word to fire. A few scattered shots fell, as some men had not heard the command, and others hesitated; but again the order to fire was given, and this time the feeble volley stretched several rioters on the pavement. The last command laid a dozen low, and the spirit of the mob was broken, and the rioters ran away.

Among the last few strugglers to leave the theater that night was Macready. He had exchanged overcoats with a friend, and had changed his hat for a cap. He was secretly conducted to a house, where he remained until morning, when a carriage was summoned to drive "the doctor" to a place where he took the train for Boston. A few recognized him on the train, but no one molested him, and soon after he took passage abroad a Liverpool steamer for home.

FREDERICK F. SCHRADER.

DEFENSE OF THE SOLILOQUY

Robert B. Mantell is not in sympathy with the savage attacks that have been made upon the soliloquy as an unnatural dramatic device. He admits that it is out of fashion for the time being, but regrets that, in a striving for "naturalness," dramatists should have sacrificed so wonderful a mirror of character.

"I venture the assertion," Mr. Mantell recently remarked to a Brooklyn *Eagle* man who had denounced the soliloquy, "that Shakespeare would never have become the great throbbing dramatist of human emotions that he is, without this very device. It is in the moments when we are alone that we have our greatest thoughts and our deepest emotions, and it is not infrequent that we give them audible utterance.

"It is in just such moments that Shakespeare loves to catch his characters and to reveal their innermost souls to his audience. He makes them paint feelings and sometimes present facts that they would never reveal to any living person.

"The so-called 'realistic' dramatist of the present day must ask himself at every point, 'Would this person say this particular thing to this particular other person?' If he would not, then some other person must be found, or, what usually happens, since it would be clumsy to drag some other person, maybe not thought of before, into the drama at this particular moment, the character must modify what he has to say or even leave it unsaid and say something else.

"To whom, for example, could Hamlet make the soul revelation of 'To be or not to be' or Lady Macbeth reveal her purpose expressed in 'The raven himself is hoarse' speech? The plot of the play, in either case, could be handled without the soliloquies and made effective as a story, but would we know Hamlet or Lady Macbeth as we know them now? In modern realistic plays you find many admirably sketched personages, but the portraits nearly all are only sketches, and you find few with the really unfathomable depths of soul of the Shakespearean characters.

"'Antiquated' the soliloquy is, in the sense of the 'old' or 'venerable,' but not in the contemptuous sense of the word. 'Stilted' it may be, because the fashion of the modern stage makes it seem so. But 'absurd' as some of the critics would have it, it emphatically is not, nor, equally emphatic, is it 'unnatural.' Quite apart from my stage work, I soliloquize sometimes when I am alone, and so do you and sometimes nearly everybody else. Nearly always, unless we happen to surprise ourselves in the act, we forget all about it the next minute.

"Shakespeare, I will admit, sometimes went too far in the employment of the soliloquy, using it lazily to fill in a gap in the story by having the soliloquizer set forth incidents that had transpired—converting drama, in other words, into simple narrative, with the audience as the only logical listener—but in the great flashes of soul revelation, Shakespeare's soliloquies are magnificently dramatic."

THESPIAN SAINTS AND MARTYRS

It may surprise some people to know that, according to the learned Baronius, no less than three actors and one actress are recorded in the lists of "Saints and Martyrs." About the middle of the Fifth century, a certain Margarita was a leading lady on the stage of Antioch. She was converted to Christianity by Bishop Nonnus, of Odessa, and baptized under the name of Pelagia. She gave away all her worldly goods, wore the garb of a male hermit and died as such, on the Mount of Olives, A. D. 451. And on October 8, of that year, she was duly canonized by the church.

The three actors achieved martyrdom, but were never sainted. The first of them was Genesius, a player of the time of Diocletian, who proclaimed his conversion to Christianity from the stage. This bit of "business" so displeased the pagan Emperor, that Genesius was promptly condemned to suffer with other confessed Christians in the arena. It may be noted that the French dramatist, Rotrou, has made this episode the theme of a tragedy. Another actor, Ardaleon, was struck with the truth of Christianity while playing in a farce which ridiculed the new religion. He announced his faith and suffered martyrdom on May 18, A. D. 310. Porphyrius, a player during the reign of Julian the Apostate, pretended to be a Christian, for the purpose of studying them—in order that he might the more effectively ridicule them on the stage. He who came to scoff remained to pray, however. And when the gentle Julian heard of his conversion, he promptly ordered him beheaded. This was October 17, A. D. 362.

THE NEW YORK
DRAMATIC MIRROR

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MR. KEENAN'S FACE

It is a pretty quarrel as it stands—this one between WILLIAM FAVERSHAM and TYRONE POWER on one hand, and POWER and FRANK KEENAN on the other.

In seeking the true cause it behooves us to go slow; to employ the deductive system of Sherlock Holmes. And thus one fact stands out with preeminent clearness. Mr. POWER has ceased to play Brutus in Mr. FAVERSHAM'S artistic production of Julius Caesar. That is the one fact in the situation which is clearly established. The question arises, Why? And here we enter the realm of pure speculation.

Mr. FAVERSHAM says POWER told him it was because he could not stand KEENAN'S *face*. Obviously Mr. KEENAN'S face—which is a very good face, as faces go—has cause for action, if it can establish the truth of Mr. POWER'S remark. So far as we know, this is the first time an actor has refused to play a part at a good salary because of his dislike for another actor's face. But KEENAN and POWER are both Irish, and this may be only a diplomatic way of starting a fight. It all depends upon how much Mr. KEENAN thinks of his face. At last accounts he had taken Mr. POWER'S appraisement of it. Be that as it may, Mr. FAVERSHAM here enters into the interesting situation. In an interview he gives it as his opinion that "POWER was a victim of jealousy and was annoyed because he had failed to make the hit he had expected to make in the part."

This is the most unkindest cut of all. We thought Mr. POWER was doing pretty well in the part. Recalling the tenor of the reviews written about the performance, Mr. POWER'S Brutus monopolized the lion's share of the interest which the performance inspired in the critics. One might hazard the opinion that his Brutus was pretty nearly the most artistic part of it.

Can it be that Mr. FAVERSHAM is prompted to pull down Brutus in order to build up Marc Antony? Heaven forbid that we should voice such a suspicion. Feelings such as these are foreign to the members of an all-star cast in the English drama. We expect them only of prima donnas and chorus ladies.

But the fact remains that Mr. POWER is no longer playing Brutus, that he has insulted Mr. KEENAN'S face and must now bear the stigma of Mr. FAVERSHAM'S estimate that he is an inferior actor—inferior at least to Mr. FAVERSHAM and Mr. KEENAN. To this we await Mr. POWER'S reply, with an appreciative estimate of Mr. FAVERSHAM'S acting and Mr. KEENAN'S face.

OUR THIRTY-THIRD BIRTHDAY

THE DRAMATIC MIRROR points with pride to its record of thirty-three years, completed on January 4. For a generation it has stood determinedly for the interests of the American stage, the American actor and the American manager. For those interests it will continue to stand in future.

It has never courted personalities, and consistently has kept its skirts clean of scandal and degrading embroilments.

THE MIRROR believes that the thoughtful members of the theatrical profession appreciate this; that they demand a clean journal which voices their views and represents their interests fearlessly, and it solicits the support of all such and no others. It will not stoop to cater to the vulgar. It will not print filthy stories to gain patronage. There is no field for it if it cannot depend on the favor and support of the clean-minded, ambitious and serious men and women who make up the rank and file of the profession.

But there is no question of this. The intelligent actor and actress know that they have an organ in THE MIRROR devoted to their welfare and the uplifting of the native stage on practical principles. The paper goes into libraries all over the land and into the homes of the people. It is read in institutions of learning and it is found in the hands of young women.

Many a successful actress of to-day can testify to the stimulating influence of THE MIRROR on her artistic aspirations in her early years, at the outset and in the heyday of her career. It stands for what is best in the profession, and it hopes to retain the confidence and support of those connected with the stage in whatever form or capacity.

MOBILE THEATER BURNED

Cigarette Carelessly Dropped During Elks' Performance Supposed Origin of Fire

MOBILE, ALA. (*Special*).—Fire which started on the early morning of Jan. 9 completely gutted and made unfit for use the Mobile Theater. The local Elks lodge had given a minstrel performance on the preceding night, and it is supposed that a cigarette carelessly dropped originated the blaze. Adelaide Thurston was to have appeared on the following Friday night in the house.

FLUSHING TO HAVE NEW THEATER

The Murray Hill Theater Company, composed of investors in the Murray Hill and Bowne Park sections of Queens, purchased from John W. Crawford a site for a new $12,000 theater in Flushing. The property consists of a plot 45 x 112 feet on Broadway, 50 feet west of Murray Lane. Plans have been prepared for the structure by Edward Richardson.

SPARKS FROM THE FLASHLIGHT

THE ACTOR FOLK

BY ELBERT HUBBARD.

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There was a time when actors and actresses were supposed to be eminently naughty. Then they exercised for us a wonderful fascination. Now that we have reached mature years, more or less, and know humanity in its varying phases, in degree, we realize that members of the theatrical profession were never any worse than the rest of us.

Actors and actresses are just men and women, with all the instincts, ambitions and limitations that the rest of us possess.

Heine said: "There are three sexes—men, women and actors." But that was only jolly josh; that "listened" good.

The actors used to hoodwink us with the thought that they were very, very, very ba-a-a-a-d, and for a time this make-believe was so well carried out that the actor was an attraction. We read stories about his peccadilloes; and the records of divorce courts were laid open before us. He was a great advertiser. And so we used to go and buy seats to see him strut and hear him rant.

But now all this showy shadow of veiled villainy has been blown away, and we know that the actor in private life is even quite as other men. He studies his part feverishly, watches the clock and counts the hours before he will go on. He is nervous, irritable, touchy, absurd before the play. After the performance he is apt to be frisky and frolicsome—until he thinks of the next night.

So long as he makes us laugh we get our money's worth; but as for waiting around the hotel to catch glimpses of "the perfesh," or lying in wait at the entrance to the alley—forget it!

And for rascality, some of us can give them pointers as ten to one. They have to walk the moral chalk line, otherwise they could not do their work right out in the limelight.

And they are the most generous and charitable folk you ever saw. Their work evolves imagination and sympathy. Whenever a great calamity happens, some one always suggests a "benefit" for the sufferers, and the player-folk are always the first to volunteer.

When the preachers used to warn us against attending the theater, the play was much more mysterious than it is now. Those who can remember the rolling accent, as well as the rolling eye, of Edwin Forrest, never tire of telling the thrills he imparted—at $1 per.

Edwin Booth and Lawrence Barrett came on, mildly imitating the mighty Forrest.

John McCullough gave hope that the race of barnstormers was not yet dead, and then his light went out in darkness because he took himself seriously.

Then we had Mary Anderson, Clara Morris, Lotta Crabtree, and a woman of wonderful shape whom I remember by the name of Lydia Thompson. Alas! these are all gone from the boards and have left no successors.

One reason why we loved the actors in the old days was because we were so impeccably respectable. We acknowledged our respectability and our virtue was ever before us.

And to equalize matters we got a fine tang out of the wickedness or supposed wickedness of others. We were eminently proper ourselves, but we reveled in the thought of impropriety in others.

Actors idealize actual life; and no doubt actual life is often a beautiful take-off on the stage.

"I believe the gentleman acts," said some one to James MacNeill Whistler; and the answer was, "He does nothing else."

Nowadays we are all encroaching on the actor's preserve. If a fish could ask a question, it would be, "Oh, where, oh, where is the sea?" And we are prone to ask, "Oh, where, oh, where is the stage?"

And the answer to this question is: "It is right under our feet." We are all playing parts, not just pretending we are playing.

William Doll, press agent of the Orpheum, has written a one-act play of local interest, which will be presented here in February by Zem Zems, of the Masonic fraternity.

ON THE RIALTO

I admire modesty, and especially the modesty of Oliver Morosco, to whom listen:

I was always rather adept at fixing a play for production. Having grown up in the theater, I seemed to be able to sense what an audience wants. I have had to fix up most of the plays I have used, and I want to tell you that most plays are not written. They are rewritten.

By the manager, of course.

What masterworks we should have had if Sardou had met Morosco when he launched out upon his youthful career, or if that good fortune had betided Pinero!

♣

In the course of a season's regular playgoing one makes strange observations. Nearly every musical comedy starts off with a flood of witty retorts and laughable sayings, and then gradually subsides into a state of sober respectability. I wondered at this for some time until I discovered it to be a trick by which the librettists snare the interest of managers when reading their works. The first act must sparkle with palpable epigrams. By the time the second act begins, the manager has laughed so much that he is ready to draw a check for advance royalties.

The rest does not matter materially.

♣

The past year should go down in history as one remarkable for matrimonial ventures among the feminine elite in the dramatic world. I will name only Blanche Bates, Alla Nazimova, Margaret Anglin, Edna May Spooner, Ida Conquest and Laurette Taylor. May luck betide them!

♣

Either we (speaking for everybody but myself) are too sparing of our praise, or too prone to go into ecstacies over somebody-worth-while's achievements. Thus my brilliant confrere of the Chicago *Post*, Drury Underwood, seriously informs his readers, incidental to his comments on a recent production of The Pirates of Penzance, that Sir Arthur Sullivan had no distinguished contemporaries, which prompts us to ask what about Franz von Suppe, Lecocq, Audran, Johann Strauss, Millocker, Genee and Planquette? What of Fatinitza, Girofle-Girofla, The Queen's Lace Handkerchief, Olivette, The Mascotte, Chimes of Normandy, Black Hussar or Beggar Student? This scribe recalls when Drury used merrily to tinkle the waltz from Millocker's Gasperone on his light guitar with Ike Stone and Tony Faulhaber, to the distraction of all the friends he had in Missouri.

♣

Hello! Central, give me Long Distance —Garden of Eden.
Yes! is this the Garden of Eden?
— . . . . — . . . . — . . . . —
Hello, Hello! Don't understand? Garden of Eden!
— . . . . — . . . . — . . . . —
Yes, Mr. Adam's home, 2-8-1 Apple!

♣

Song of the laundries 1913.—Wring out the old, wring in the new, wring out the dirt, wring in the blue.

♣

It is significant of the vacuous state of certain people's minds that they ask silly questions and really consider it a source of entertainment. A good many of them are put in the shape of questions to THE MIRROR and bear a two-cent stamp. It would not be difficult to compile an Idiot's Column from the various problems seriously submitted for reply, and might furnish some diversion to alienists, but probably not to the intelligent class of persons who read THE MIRROR.

♣

The more I listen to the humor that makes a New York audience laugh, the more I am persuaded that we are behind England, Germany and Denmark in the appreciation of real humor. A New York audience will laugh readily enough over a joke that would be patent to a ten-year old child; but it resents with chilling insensibility a delicate bit of humor which is not self-evident.

BROADWAY FAVORITES OF THE SEASON

SHELLEY HULL

Shelley Hull is one of three brothers, all gifted with dramatic talent, Howard, the eldest, being well known as a producer as well as Margaret Anglin's husband, while the younger, Henry, has been seen with Guy Bates Post, Margaret Anglin, and Ralph Kellard in stock.

Shelley Hull has been seen in New York in three roles during the present season, and in each he has triumphed, as Bayard Ducles in What Ails You; Richard Wilson in Chains, and Viscount Farncombe in Mind-the-Paint Girl. Furthermore to rise to a position of leading man with only a few years' experience is not an easy task, but Mr. Hull has accomplished it by careful study and the valuable training he has received, a great deal of which is due to the Castle Square Theater in Boston, where young Hull was seen for a Winter season in important roles, greatly varied.

Mr. Hull's first New York success was with Guy Bates Post in The Bridge, although he was seen in New York suporting Henrietta Crosman in Sweet Kitty Bellairs and in The Crossing, previous to his engagement with Mr. Post. His success in The Bridge was followed by triumphs as Henry Kellogg in The Fortune Hunter, James Hollenden in Electricity, and with Mrs. Fiske in The New Marriage.

The juvenile men of the present season are many, and Ralph Morgan, Sam Hardy, William Raymond, George Le Guere, Eugene O'Brien, and Schuyler Ladd are a few who give promise, while Shelley Hull has advanced from the juvenile ranks to the position of one of Broadwny's most popular and capable leading men. If his present success continues his name will be placed in electric lights before many seasons pass.

CHAMBERLAIN BROWN.

GOSSIP

Frederick Macklyn has closed a year's vaudeville tour and returned to New York.

Frank Carlos Griffith joined Mrs. Fiske's company last Monday in his old position as traveling manager.

Marc Klaw, of Klaw and Erlanger, sailed, January 4, on the steamship *George Washington*. He will be absent about five weeks and will visit London and the Continent.

Dora Young, leading woman with Wee and Lambert's, The County Sheriff, was obliged through illness to leave her company in Decatur, Ill., after the night performance, Thanksgiving Day. She is at home with her mother at No. 13 Regent Avenue, Notre Dame de Grace, Montreal, where she is fast recovering and hopes to return to her work soon.

Willis P. Sweatnam, Galway Herbert, Sidney Greenstreet and Miss Rita Ottway left New York last Saturday to join the Excuse Me company H. W. Savage sends to the "Coast" this year. All these artists have played in the farce for some time in the Eastern company. They will open at El Paso.

CHARLES FROHMAN.

A Recent Snap-Shot of the Distinguished Manager, who Objects to Having His Picture Taken.

SEASON'S RECORD OF PRODUCTIONS

(*Continued from page* 21.)

Nov. 25—Die Journalisten, Der Austausch-Leutenant, Liebelei, (German).
Nov. 29—Poetasters of Ispahan, Beauty and the Jacobins, (Comedy) matinee.
Nov. 30—Sun Dodgers (Broadway) 22 times.
Dec. 2—Indiscretion of Truth (Harris) 7 times.
Dec. 2—The Firefly (Lyric) moved to Casino.
Dec. 2—Damenwahl (German).
Dec. 3—Indiscretion of Truth (Harris) 7 times.
Dec. 3—Adeline Genee (Metropolitan Opera House).
Dec. 9—Damenwahl (German).
Dec. 9—Hindle Wakes (Maxine Elliott's) 26 times.
Dec. 16—Chains (Criterion) matinee.
Dec. 16—Rivals (Thirty-ninth Street).
Dec. 16—Freckles (Grand Opera House) 8 times.
Dec. 19—Question (Daly's) 7 times.
Dec. 20—Peg o' My Heart (Cort).
Dec. 21—Conspiracy (Garrick).
Dec. 23—Miss Princess (Park) 20 times.
Dec. 23—Racketty-Packetty House (Children's).
Dec. 23—Peter Pan (Empire) revival, 25 times.
Dec. 24—Rutherford and Son (Little).
Dec. 24—Argyle Case (Criterion).
Dec. 25—Stop Thief (Gaiety).
Dec. 25—Years of Discretion (Belasco).
Dec. 30—His Wife By His Side (Berkeley) 14 times.
Dec. 30—Cheer Up (Harris).
Dec. 30—Eva (New Amsterdam).
Dec. 30—All for the Ladies (Lyric).
Dec. 30—Drone (Daly's) 2 times.
Dec. 31—Alibi Bill (Joe Weber's) 4 times.

FRED. J. SMITH.

SHELLEY HULL.

PERSONAL

FROHMAN.—There is one manager who will not be photographed, and that is Charles Frohman, our most prominent producing manager, whose name is a household word in America and England, and who is better known on the European continent than any other native impresario. THE MIRROR is enabled herewith to print a snapshot of the distinguished manager, taken on Broadway, showing Mr. Frohman going to one of his theaters to direct a rehearsal. Many who speak his name daily have never seen him. Here is a good counterfeit presentment of him.

COLLINS.—Miss Laura Sedgwick Collins, composer of the music of Electra, pastoral scenes from The Winter's Tale, Pierrot, a pantomime, minuet from Les Prescieuses Ridicules, produced by the American Academy of Dramatic Arts, Franklin H. Sargent, president, has in press a new song entitled "Sleepy Time," words by Anita Fitch, to be published soon by Ditson and company. This beautiful song was sung in manuscript at the concert of The Rostradamus at the Aeolian Hall, last Autumn, by Madame Marie Mattfeld of the Metropolitan Opera Company, the composer accompanying, and was enthusiastically applauded. The rendition by Madame Mattfeld was most sympathetic and magnetic and she was several times recalled. Wabash College of Indiana presented Electra at its 1912 commencement under the direction of Daniel Hains Hicky, director of the Greek department, and the performance of this tragedy with Miss Collins's music was voted the most successful ever given by the college.

ADAMS.—This week's cover of THE MIRROR represents Maude Adams in her favorite character of Peter Pan. The photograph from which the colored plate is made is the work of the Otto Sarony Company.

WILLARD.—Margaret Willard, the young dramatic actress, whose portrait is herewith printed, was last seen in New York as Frances Durand in Frederic Thompson's production, Via Wireless. She is now appearing in Henry W. Savage's Everywoman. Miss Willard has been absent from the stage for more than two years, studying music—piano and voice—with prominent masters in New York and New England, French at the Berlitz school and with private tutor.

BURKE.—Miss Billie Burke has been painted by Sigismund de Ivanowski in the character of Lily Parradell, star of the Pandora Theater in The Mind the Paint Girl, and the portrait has been added to the gallery of Frohman celebrities in the lobby of the Empire Theater.

MARGARET WILLARD.

B. J. FALK.

FRANK C. BANGS.

H. MISHKIN.

THREE NOTED PHOTOGRAPHERS OF STAGE CELEBRITIES.

THE MATINEE GIRL

A NEW figure greeted the guests who climbed the stairs to the Twelfth Night rooms on the occasion of the last revel. Mrs. Henry Miller, the new president, was a picturesque figure in black and gold, with a jacqueminot rose at her belt, and a gracious smile on her lips. It was Mrs. Miller who inspired a graceful act of the club in sending a letter of greetings to Clara Morris on Christmas. The already popular new president will be ably and loyally supported by the perrenially popular old one, for Agnes Arden will be at the club helm while Mrs. Miller is on tour with her stage debutante daughter with Mr. Olcott's in The Isle o' Dreams.

Say cold-eyed critics what they will, we girls adore Laura Hope Crews. She has the matinee appeal. So delightfully feminine is she that she is nearly old fashioned. She is sweet as fresh honey, the very essence of femininity.

W. G. Smythe says an out-of-towner went to the box office of the Republic, drew a yellow bill from his wallet and was about to pay for a box when an afterthought assailed him.

"Is David Belasco playing in it?" he asked.

"No," began the genius who manipulates the coupons.

"Then I don't want to see it," snorted the disappointed one, thrusting the yellow bill into his pocket and vanishing in the Forty-second Street multitude.

Billie Burke, who would have been a house furnisher and interior decorator had she not become an actress, has banished bureaus from her new home, Burkeley Crest, at Hastings-on-the-Hudson.

"They are the ugliest pieces of furniture ever made," is her reason. "With a dressing table and a big wardrobe in a bed chamber there is no need of them. They have no use and are mere disfigurements."

Iva Merlin, who plays the part of Betsy in A Good Little Devil, accentuates the domestic nature of her part by darning socks through one act. Mr. Belasco insists that the darning be real darning and the socks real socks, with the result that at least six bachelors or wish-they-were bachelors, have guaranteed to supply Miss Merlin with the necessary "props," no matter how long the play runs in this city.

Miss Merlin considers suggesting to Mr. Belasco that the programme announce "socks by" with a different name after "by" each week.

Zelda Sears, delighted with her successful vaudeville experience as The Wardrobe Woman, say that in no territory on earth is there so much packed down human nature as in the land of vaudeville. To illustrate this Miss Sears tells the story of the manager who would not swear.

"One night I heard a girl crying outside my dressing room door. As soon as the light fell upon her I recognized her as a well meaning recruit, both of whose feet were lefts. At any rate her dancing equalled that of the Cherry sisters. I asked her the cause of her grief and she said: "The man that owns our act swore at me." A singer who belonged in the same act came along, stuck her hands on her hips, and said:

"He didn't do nothin' of the sort. He's a perfect gentleman. He may have told her that her feet interfered. He may have told her that she sang like a calliope with the sore throat. He may have told her that her dancing smelled bad. But he never swore."

BILLIE BURKE.

Louise Dresser has made the thirteenth of this month a milestone in her career. It marks the close of her engagement at the Winter Garden, and with that her voluntary retirement from musical comedy and her entrance into the legitimate. She will essay comedy in an experiment at Mount Vernon soon, and is preparing a series of five lectures she will give this Summer on "How to Live Comfortably." Miss Dresser's morning lectures to women while she was playing in the West encouraged her to proceed along that new path during Summer vacations, but loathing the hackneyed phrase, "Beauty Talks," she has changed the title and amplified the theme.

Not all managers lack a sense of humor, nor does every manager forget the lines in his productions. Witness the postcard sent by Al Woods to Florence Nash when he arrived in murky Liverpool.

"It's as clear as Pittsburgh."

Virginia Harned returned last week from her fifteen weeks' tour in the land of vaudeville in her own sketch and has reopened hospitable Wistaria Lodge, the white farmhouse half way between Harrison and Rye, N. Y.

She has resumed her house parties interrupted by the tour. Extending an invitation to one of these, she was asked by a timid venturer outside Manhattan Island: "I've never been up that way, you know. Could you possibly meet me at the station?"

"Of course," was Miss Harned's smiling reply. "For charity begins at home, my dear, while hospitality reaches to the station."

Boston that banishes statues of Bacchante often strains at a gnat and swallows a camel. Mayor Fitzgerald, who forbade the production of The Easiest Way, permitted Gaby Deslys to call upon him at the City Hall and accepted her invitation to supper.

Al Jolson makes Gaby the cause of many a laugh. Sitting beside her on the stage he grins down at the audience of The Whirl of Society and remarks: "Costs you two dollars to see her. Don't cost me a nickel."

With his arms about the dancer, he flings over his shoulder at the audience: "Manuel training!"

Edna Showalter is rehearsing the prima donna role in Sousa's new opera by Sousa's request. The opera is called The Glass Blowers. If Miss Showalter had her way she would sing in an opera entitled Savage Be Blowed.

Howard Kyle spent his hours pen in hand, cold towel on brow, what time he was not rehearsing as one of the wicked brethren of Joseph. He was preparing his maiden speech to the players on Founder's Day.

Frances Starr, not age-taught as to the futility of too many New Year resolutions, adopted a staggering load of them.

"Well, I don't smoke and I don't drink, and I don't swear, often, but I'm going to answer every letter within three months of receiving it. I'm never going to get cross when people ask if stage kisses are real. I'm going to be happy whether in Oshkosh or Brooklyn."

THE MATINEE GIRL.

FIXING THE AUDIENCE

(*Continued from page 3.*)

men who are utilized because they were once on a speaking acquaintance with some city editor. Miss Gwendolyn Carruthers, one of the stately show girls of The Pet of the Parasites, for instance, believes that it will advance her artistic and business interests if the newspapers can be pursuaded to mention her name once in a while or print her picture occasionally. If her allowance from home is sufficient to permit the outlay, she engages some young man to act as her personal press representative. As Alan Dale or Adolph Klauber indiscreetly comes into view either entering or leaving the theater, this personal press agent—who knows the critic only by sight—will possibly edge up and whisper:

"Beg pardon, but if you'd let me, I'd like to tip you off to something you may want to know—big story, old chap. There's a show girl in this troupe—Gwendolyn Carruthers is her name on the programme, and she's the blonde in the purple dress in the big Rose number of the first act—well, anyhow, she's the daughter of a Washington politician with a bunch of coin, is studying for grand opera, and working in the chorus just to get stage experience. Gets twenty a week here and pays Caruso twenty a minute just to give her vocal lessons. Thought maybe you'd like to mention her name—sorry to bother you, old chap, but a line of appreciation would help her immensely."

Mr. Dale, Mr. Klauber, and the other critics, being kind creatures, listen to such tom-foolery half a dozen times every night they go to a new show. If it isn't a press agent, it is a wine agent who knows a girl in the show and wants her mentioned, or some actor whose wife is playing a small part, or some absolute stranger who thinks he can influence dramatic criticism in favor of some person of his acquaintance.

Then there are the song publishers. Each publisher who may have brought out one of the twenty musical numbers in the opera, wants his song to be known as the song-hit of the show. He thereupon begs or buys—usually buys—a block of seats, and sends his entire office staff, from the telephone girl to the man who repairs the pianos—to "plug" for his particular number.

As there are often a dozen musical publishers interested in a modern musical comedy, this means a genuine war of the applause-machines out front, and explains why harmless and inoffensive songs receive eight and nine encores on an opening night, only to be absolutely ignored the second night by a paying, disinterested audience.

There are always enough critics, song publishers, and intimate friends of the management, to fill two-thirds of the house down-stairs. The remaining seats are not placed on public sale, but are "punched"—to indicate that they are complimentary, and then the discreet employes and friends of the management begin to place these tickets with certain theatergoers who will be sure to boost.

Did you ever try to give away fifty theater tickets? This is positively the limit that any one individual can dispose of gratuitously during one day if he exercises the least judgment or discrimination. He cannot give two-dollar orchestra stalls to his barber, his butcher, or the street car conductor. He cannot dispose of them to needy individuals who might sell them to the scalpers in the cigar stores. Most managers give explicit instructions that such punch tickets must never be given to actors.

Managers do not like to have actors in the audience at any opening night. In the first place, critics who see and recognize them, will instantly conclude that the professionals are in on "paper," because of the popular superstition that actors never have to pay to see a performance. Secondly, actors are often jealous of their associates on the stage who are fortunately on the salary list, and they leave the playhouse inclined to "roast" both their more fortunate associates and the play.

The person with fifty tickets to give away, therefore, has a hard time of it. He may give a few to certain actresses, who can be trusted to bring escorts who look like ready money. The janitor of an uptown apartment house may be trusted to place five or six pairs with tenants. The telephone girl of the uptown apartment house is surely able to place four seats. The lawyer who occasionally handles your legal business, can legitimately place a dozen pairs among his associates. Then perhaps the distributor can place another half dozen pairs of seats by using the telephone. If he tries to be discreet and get nice people, fifty tickets is really a large number to take care of.

Most people refuse to accept balcony tickets. They must have down stairs seats or none. The bulk of the balcony therefore is given away to the big department stores. The floor-walkers pass from aisle to aisle, slipping the tickets covertly to the prettiest girls or the more important male salesmen. But what of the gallery? Ah, listen. We will suppose there is a buxom prima donna who sings a catchy song. She wants the papers to say: "Even the boys in the gallery took up the catchy refrain and whistled it for an encore." These boys in the gallery work in squads. Any one of a half dozen super captains will furnish a squad of healthy, strong, energetic boys, numbering ten to fifty, according to orders. The boys get their tickets free, and tweny-five cents extra. The super captain gets twenty-five cents for each boy. For the sum of fifty dollars, a gang of half a hundred husky whistling chaps can be planted in the gallery. Having had several rehearsals of the song they are to whistle, they know the music, and at the proper cue from the super captain, after the buxom prima donna has sung her tuneful refrain, the whistling boys start in on the chorus. Next day the critics—and you'd be surprised to know how often they fall for the same stunt—will say: "Even the boys in the gallery took up the catchy refrain and whistled it for an encore."

What the prima donna does for her song, the friends and relatives of each principal do for their particular favorite. Thus a dozen friends will frantically applaud even the minor principals when they come on for the first time, or make an exit after a scene or a song. When a blushing and nervous ingenue is greeted with a storm of applause on a first night, she possibly thinks it is real, and many a critic—even the case-hardened ones—will turn his programme to learn the identity of the young thing who "got such a hand." But if you should drop into the theater the next night, you would see the same people come on without arousing any particular interest among the spectators.

And so the performance drags on. It may be good, and it may be bad, but there is just as much "acting" going on in front of the footlights as there is behind them. It is all designed to woo the great God Success, and make everyone there think that the occasion is fraught with rare and rapturous joy. The feminine stars and their cohorts in the boxes dress the house prettily and applaud languidly; the press agents and the ushers clap madly; the "boosters" in the orchestra chairs pound with their canes and make a noise; the shop girls and their escorts watch Freddie Frockcoat in the balcony and break loose at intervals when he turns and nods his head as a signal; the boys in the gallery whistle and stampede with their feet at the proper moments; and through it all a little band of hard-working, much-misunderstood, conscientious dramatic critics, try to keep awake, to separate the chaff from the wheat, and render a sane, dignified, sensible verdict upon whether the show is really good or bad.

Perhaps the manager will "put it over." If he does, you can reasonably decide that the show is a good one with much merit, for "putting it over" means attracting the paying public, not on the first night, but the second, third, and fourth nights. No amount of boosting will save a bad show, as the record of a dozen or more dire failures this year will prove. The moral seems to be that the final arbiter of all things theatrical is the public. If you cannot attract the public, no amount of "boosting" will "put it over."

WILL A. PAGE.

PLAYS AND PLAYERS

Alan Mudie will be seen in The Sunshine Girl.

Louise Drew has joined James K. Hackett's company.

George W. Day has replaced Willis Sweatman in Excuse Me.

Harland Dixon has scored a great success with Broadway to Paris.

Ruth Thorpe is mentioned as Josée Collins's successor in The Merry Countess.

Keith Wakeman's sketch, The Weaker Vessel, has been sought by many prominent managers.

Nance O'Neil opened a vaudeville season in Chicago last week with a condensed version of Leah the Forsaken.

Reba Garden has replaced Annie Hughes in the part of Miss Smythe in Hawthorne, U. S. A., with Douglas Fairbanks.

George Ralph and Deborah Nanson are now en route to Los Angeles, where they will open shortly with Oliver Morosco.

Morgan Coman, Katherine La Salle, Dorothy Rossmore, William Riley Hatch, and Elliott Dexter will support Edmund Breese in The Master Mind.

In one of the touring Bought and Paid For companies are Charles Millward, Julie Heine, George A. Wright, Josephine Drake, Clyde Crawford, and Marie Hardi.

Mr. Theodore Bendix, the well-known musical director and composer, was on Dec 19 made a happy grandfather for the third time. His son, Harry H. Bendix, of 618 West 136th Street, New York, was presented by his wife with a bouncing eight pound daughter whose vocal accomplishments already show much promise for a musical career.

MEMBERS AND ADVANCE AGENTS OF THE BLANCHE WALSH, BROADWAY JONES AND MADAME SHERRY

SEASON'S RECORD OF PRODUCTIONS

EIGHTY-EIGHT NEW DRAMATIC AND MUSICAL PLAYS UP TO JANUARY 1, 1913

UP to the beginning of the new year, the season had been distinguished by the numerous failures of plays by authors of recognized standing and the many opportunities given to untried and unknown writers. Henri Bernstein, Arthur Pinero and George Bernard Shaw fared luckily with The Attack, The Mind the Paint Girl and Fanny's First Play, but Augustus Thomas with The Model and Mere Man, Charles Klein with The Ne'er Do Well, George Broadhurst with Just Like John, James Forbes with A Rich Man's Son, Louis N. Parker with The Paper Chase, Cosmo Hamilton with The Blindness of Virtue, Jules Eckert Goodman with The Point of View, Rupert Hughes with What Ails You, Porter Emerson Browne with Chains, and J. Hartley Manners with The Indiscretion of Truth were far from being as fortunate. The work of American writers of established prominence has been singularly unlucky, exceptions being Edward Locke's Case of Becky, Edward Sheldon's The High Road, Bayard Veiller's Within the Law, George M. Cohan's Broadway Jones and James Montgomery's Ready Money. Besides Mr. Montgomery, previously only known as the author of The Aviator, the season brought to light several new playwrights of whom much may be expected. Notably among these are Miss K. E. Sowerby, who created Rutherford and Son, Marion de Forest, who dramatized Little Women, and Alice Bradley who penned The Governor's Lady.

The dramatic situation was reversed in the musical field, the recognized authors and composers scoring the principal successes. Among them may be numbered Franz Lehar, Victor Herbert, C. M. S. McLellan and Ivan Carryll and Otto Hauerbach.

During the season the tendency towards novelty and towards the drama of the under-world was vividly indicated. Among the offerings of the last named class are The Conspiracy, Within the Law, The Argyle Case and Alibi Bill.

The Yellow Jacket proved to be the supreme novelty of the early season. The fairy play and the children's drama are being given considerable attention by managers. The Children's Theater, atop the Century, opened with Racketty-Packetty House. The Little Theater offered Snow White and David Belasco presented The Good Little Devil. Then, too, Maude Adams came back to Broadway as the adorable Peter Pan.

The early season saw several excellent classic productions on Broadway, distinction, good taste and sincere acting marking William Faversham's Julius Caesar, Annie Russell's revivals of The Rivals, Much Ado About Nothing and She Stoops to Conquer, and John Kellerd's Hamlet.

At the time of compiling the record of the season up to the new year, the honor of having the longest run in New York went to the Hippodrome spectacle, Under Many Flags. Within the Law was the oldest dramatic offering and Oh! Oh! Delphine the longest running musical production. Besides the plays still on Broadway, Ready Money, The Governor's Lady, The Attack, The Case of Becky, The Daughter of Heaven and The Mind the Paint Girl had particularly long lives in the metropolis. In the musical field Hanky Panky, The Merry Countess and The Count of Luxembourg had extended and successful New York careers.

To the Criterion, the Harris and Daly's, goes the distinction of having housed the most offerings of the year. The Criterion had The Girl From Montmarte, Tantalizing Tommy, Bachelors and Benedicts, What Ails You, Chains, and The Argyle Case. Daly's presented Discovering America, Henry V, The Point of View, The Red Petticoat, later moved to the Broadway, The Question and The Drone.

The Harris offered The Model, Steve, A Rich Man's Son, Mere Man, The Indiscretion of Truth and Cheer Up.

Up to Jan. 1, 1913, the season had 88 new dramatic and musical productions, including the Hippodrome spectacle. In all there were 107 offerings, numbering seven revivals, 22 musical productions, 77 dramatic offerings and the Hippodrome show. A comparison with the season of 1911-12 is of unusual interest. During the stage year beginning May 27, 1911, and ending June 1, 1912, 163 productions saw the light of the footlights for the first time.

Aug. 5—Girl From Montmartre (Criterion) 58 times.
Aug. 5—Hanky Panky (Broadway) 109 times.
Aug. 12—Just Like John (Forty-eighth Street) 16 times.
Aug. 19—Master of the House (Thirty-ninth Street and Lyric) 54 times.
Aug. 19—Ready Money (Maxine Elliott's) 131 times.
Aug. 20—Merry Countess (Casino) 129 times.
Aug. 29—Little Miss Brown (Forty-eighth Street) 78 times.
Aug. 31—Girl From Brighton (Academy) 72 times.
Aug. 31—Under Many Flags (Hippodrome)
Aug. 31—Model (Harris) 25 times.
Sept. 2—Ne'er Do Well (Lyric) 40 times.
Sept. 2—Perplexed Husband (Empire) 79 times.
Sept. 7—Discovering America (Daly's) 17 times.
Sept. 9—Mind the Paint Girl (Lyceum) 138 times.
Sept. 10—Governor's Lady (Republic) 138 times.
Sept. 11—Within the Law (Eltinge).
Sept. 12—My Best Girl (Park) 69 times.
Sept. 16—Count of Luxembourg (New Amsterdam) 122 times.
Sept. 16—Fanny's First Play (Comedy).
Sept. 16—Honest Jim Blunt (Hudson) 8 times.
Sept. 17—Milestones (Liberty).
Sept. 19—The Attack (Garrick) 102 times.
Sept. 23—Broadway Jones (Cohan's).
Sept. 23—Sold for Money (Metropole) 10 times.
Sept. 25—June Madness (Fulton) 13 times.
Sept. 26—Scrape o' the Pen (Weber's) 77 times.
Sept. 26—Hero and Leander (German) 4 times.
Sept. 28—Steve (Harris) 9 times.
Sept. 30—Five Frankforters (German).
Sept. 30—Man and Superman (Hudson) revival 32 times.
Sept. 30—Oh! Oh! Delphine (Knickerbocker).
Oct. 1—Case of Becky (Belasco) 96 times.
Oct. 2—Charity Girl (Globe) 12 times.
Oct. 2—Tantalizing Tommy (Criterion) 29 times.
Oct. 6—Highter Court (Maxine Elliott's) 1 time. (Lyric) 2 times.
Oct. 7—Woman Haters (Astor) 32 times.
Oct. 8—The Brute (Thirty-ninth Street) 23 times.
Oct. 12—Daughter of Heaven (Century) 110 times.
Oct. 14—Affairs of Anatol (Little) 66 times.
Oct. 15—New Sin (Wallack's) 23 times.
Oct. 15—Sommerspuk (German).
Oct. 16—Little Women (Playhouse).
Oct. 21—Ziegfeld's Follies (Moulin Rouge).
Oct. 25—Point of View (Daly's and Forty-eighth Street) 10 times.
Oct. 28—Blindness of Virtue (Thirty-ninth Street) 16 times.
Oct. 28—Lady of the Slipper (Globe).
Oct. 29—Trial Marriage (Hudson) 24 times.
Nov. 2—Bachelors and Benedicts (Criterion) 8 times.
Nov. 4—Our Wives (Wallack's and Gaiety) 42 times.
Nov. 4—Rich Man's Son (Harris and Park) 33 times.
Nov. 4—Julius Caesar (Lyric) 34 times.
Nov. 4—Dove of Peace (Broadway) 16 times.
Nov. 4—Yellow Jacket (Fulton).
Nov. 4—Hawthorne of U. S. A. (Astor) 68 times.
Nov. 7—Snow White (Little)—(matinees).
Nov. 11—Lily of Poverty Flats (Metropolis) 10 times.
Nov. 11—She Stoops to Conquer (Thirty-ninth Street) 17 times.
Nov. 11—C. O. D. (Gaiety) 16 times.
Nov. 11—Narrentanz (German) 4 times.
Nov. 11—Bella Donna (Empire and Wallack's).
Nov. 12—Never Say Die (Forty-eighth Street).
Nov. 13—Red Petticoat (Daly's and Broadway) 63 times.
Nov. 14—Gypsy (Park) 23 times.
Nov. 18—Hamlet (Garden).
Nov. 18—What Ails You? (Criterion) 25 times.
Nov. 19—High Road (Hudson).
Nov. 20—Broadway to Paris (Winter Garden).
Nov. 21—Weber and Fields (Music Hall).
Nov. 22—The Whip (Manhattan Opera House).
Nov. 25—Much Ado About Nothing (Thirty-ninth Street).
Nov. 25—Paper Chase (Wallack's) 24 times.
Nov. 25—Mere Man (Harris) 9 times.
Nov. 25—Mrs. Christmas Angel (Harris) matinee.
Nov. 25—Road to Arcady (Berkeley).

(*Continued on page 18.*)

COMPANIES WHO SPENT THEIR CHRISTMAS DAY AT THE NEW SAVOY HOTEL, DENVER, COLO.

FRANKLIN RITCHIE.

Franklin Ritchie, whose portrait appears above, is now playing one of the principal parts in His Wife By His Side, in which he has made a distinct hit. This is a recent production of the National Federation of Theater Clubs.

WED ACTRESS IN SECRET

Hotel Proprietor Miller Meets, Courts, and Weds Bride in Two Weeks

Lotta Morse, a member of Weber and Fields's company, was married to Walter Miller, proprietor of Miller's Hotel at Arverne and of Miller's Hotel on West Forty-third Street, Manhattan, about three weeks ago.

The marriage followed a two weeks' courtship, which began with an acquaintance formed at the opening dinner of the hotel here, two weeks prior. Mrs. Miller is twenty-one and her husband is seven years her senior. She has been on the stage since she was seventeen. She comes from Worcester, Mass., and made her first appearance in The Old Dutch, in the Herald Square Theater.

STAGE SOCIETY OF NEW YORK

Next Performance Open to Public—Benefit of Actors' Fund—Play Masefield's "Man"

The Stage Society of New York has given up its fight with the police and will, from now on, hold its performances on week nights instead of Sundays. At a meeting on Friday, Jan. 3, held at the residence of Mrs. Benjamin Guiness, 8 Washington Square, this city, it was decided on to give the next performance at the Hudson Theater on the afternoon of Monday, Jan. 13. The play to be presented will be Masefield's Man. Later on the Lyceum is to become the permanent house for the society's activities. The next performance will be open to the public and the entire proceeds will be devoted to the Actors' Fund of America.

NEW FROHMAN PLAYS

Five New Pieces to Be Produced in New York Before Season's End

Before the end of the season Charles Frohman has yet to produce in New York the musical comedy, The Sunshine Girl, with Julia Sanderson, Eva Davenport, Joseph Cawthorn and Tom Lewis; The New Secretary, with Charles Cherry and Marie Doro; The Amazons, with a special cast, for a limited season at the Empire Theater after The Spy, and, in association with Klaw & Erlanger, Primrose, in which Elsie Ferguson will play the name part.

The Spy will be the next play at the Empire, and will open its limited New York engagement next Monday evening.

Edith Wynne Matthison, Julian L'Estrange, Ernest Stallard and Cyril Keightley will be seen in the leading roles. The Spy is the play that is now in its fourth month at the St. James Theater, London, where Sir George Alexander is presenting it under the title of The Turning Point. The play was originally produced in Paris at the Porte Saint Martin Theater, where it ran for a season and a half under the title of La Flambee. Its author is Henry Kistemaeckers, none of whose works have ever yet been seen upon the American stage.

OLD-TIME MINSTREL DEAD

Mr. William Carter, seventy-six years old, who for many years was a well-known minstrel, died Friday, of general debility, at his home, No. 1902 Pacific Street, Brooklyn. Though his actual retirement from the stage occurred only five years ago, on account of blindness, he was best known in the days of the famous Harrigan and Hart minstrels, with whom he appeared for three years. He was said to be one of the best banjo players in this country, and had played before President Lincoln. Mr. Carter is survived by his wife, two sons and a daughter.

"CONEY ISLAND" IN TIMES SQUARE

New York Theater Leased by William Morris for Vaudeville Dance Hall and "Wonderland"

One of the most unusual theatrical transactions in recent years was consummated last week when Klaw and Erlanger allowed William Morris to acquire a lease of the New York Theater for the purpose of transforming it into a miniature Luna Park. The lease becomes operative on the 20th of this month, after which date it is extremely doubtful whether the building, where until last Saturday the Follies had been playing, will ever again be used to house a regular theatrical attraction. The lease is good for one year, with the privilege of extension for a year longer when the first year is up. It is an open secret that the Klaw and Erlanger interests have for some time been trying to dispose of the property holdings represented by the Moulin Rouge Theater, as the property is too valuable for sufficient investment returns if devoted to regular theatrical productions.

Mr. Morris plans to have the theater proper house moving pictures and vaudeville. The present cafe on the ground floor will be transformed into a sort of Wild West dance hall, where there is no reason to believe that turkey-trotting will be barred. The present concert hall on the third floor will also be changed into a dance hall. In the center of the present roof-garden will be installed a huge merry-go-round, the bump-the-bumps, etc. On the floor below this will be found "Crazy Town," which will do its best to live up to its name with novelties, curios, freaks, etc. Ten cents will be the highest price of admission. The performance will begin at 11 A.M. and continue until midnight. A. W. Johnson has already drawn the plans for the transformed New York Theater.

TO HAVE OWN THEATER

Nash Sisters Get $5,000 from Father — Theater Home for Sketches

The Nash sisters, Florence and Mary, plan to have a small theater of their own next season, in which they will present sketches from abroad and by local playwrights. For some time both sisters have been saving their money and have acquired nearly $5,000. Christmas Eve their father, Philip F. Nash, of the United Booking Office, made them a Christmas present of $5,000 more.

Florence Nash is now playing Agnes Lynch in Within the Law, and her sister Mary is Wanda Kelly, the telephone operator, in David Belasco's The Woman. Al N. Woods has offered to furnish the necessary scenery.

JOHNS-MANVILLE CO.'S PLANT

Starts Operations with New Year—Improved Methods of Manufacture

The completion of the new plant of the H. W. Johns-Manville Company, at Manville, N. J., marks another important chapter in the history of this enterprising concern. Beginning with the consolidation of the H. W. Johns Manufacturing Company and the Manville Covering Company, in 1901, the H. W. Johns-Manville Company has grown by leaps and bounds, until today it ranks as the largest concern in the world engaged in the manufacture of asbestos and magnesia products. They have branch houses in practically every city of prominence in the United States and Canada, and representatives in almost all foreign countries.

The new Manville plant consists of nine buildings, which, together with their products, are classified as follows: A, Textile and Packing; B, Rubber Plant; Electrical Specialties, and Printing Department; C, Pipe Coverings; D, Paper Mill; E, Magnesia; F, Roofing; G, Mastic and Waterproofing; H, Roofing Coatings, Power Plant and Pump House. These buildings, which represent the most advanced ideas in fireproof construction, are of brick, steel and concrete, with roofs of J-M Asbestos Roofing. The hygienic conditions are absolutely ideal.

The new plant is located on a picturesque tract of 320 acres, divided by the Raritan River, in the town formerly known as Finderne, N. J., but which name was changed to Manville.

About 3,000 men will be employed at this new plant, making a total of about 7,000 who are now employed by this company.

MRS. FISKE GOES TO BOSTON

On Monday, Jan. 20; Jan. 21 "A Poor Little Rich Girl" Comes to Hudson

A week from next Monday evening, Mrs. Fiske and her Manhattan company begin their road tour in Edward Sheldon's The High Road, at the Hollis Street Theater, Boston. The run of the play at the Hudson Theater has been much more than moderately successful, three cancellations of out-of-town bookings having already been made.

On Tuesday evening, Jan. 21, Eleanor Gates's new play, A Poor Little Rich Girl, opens its New York engagement at the Hudson Theater. It will be produced under the management of Arthur Hopkins.

YULETIDE CHEER FOR CLARA MORRIS

Blind Actress is Remembered by Friends Thoughtout Country

Clara Morris (Mrs. Frederick C. Harriott) was widely and extensively remembered by her friends, and greetings by telegram and letter reached the retired, and now totally blind, actress from every part of the country during the Yuletide.

Mrs. Harriott is sixty-four years of age and has been bedridden for the past three years, yet, feebie as she is, she dictated messages of good cheer for her friends to her husband, and sent a gift to Hugh Hopper, her gardener, who has devoted himself to the aged and invalid actress, loyally, faithfully and without wage throughout the past twelve years because of her generous treatment of him during her more prosperous period.

The rooms of her house, The Pines, at No. 537 Riverdale Avenue, contained many gifts received, and were fragrant with flowers sent by old-time friends.

MME. SIMONE TERMINATES TOUR

Light Houses Resulting from Lack of Appreciation Prompts French Actress

Mme. Simone's Chicago engagement ended on Saturday night, Jan. 11, and not, as originally scheduled, on the 18th inst. She will at once return to Paris, where her next appearance will be made in Henry Bernstein's new play, The Secret.

Mme. Simone's American tour is not terminated so much by reason of the new play, but rather because of lack of appreciation of her exquisite acting, which resulted in the light attendance in Power's Theater, according to her manager and their representatives.

DRESSLER SUES WEBER AND FIELDS

Summons Filed Against Managers for Alleged Breach of Contract

Marie Dressler, the actress, through Guggenheim, Untermyer & Marshall, filed in the Supreme Court, on Jan. 6, a summons in a suit against Weber & Fields, with whom she had been lately appearing. There was no complaint, but a telephone message to Mr. Weber brought forth the statement that he supposed Miss Dressler was suing him for a breach of contract.

Miss Dressler has been receiving $1,500 a week, Mr. Weber said, but she had only worked four weeks when she left of her own accord, never asking to return.

FROM STAGE TO CLOISTER

Louise Huff, Principal in "Ben-Hur," Says Play Strengthened Resolve for Convent Life

From San Diego comes the story that Louise Huff, one of the principal players in the stage version of General Lew Wallace's Ben Hur, has, instead of signing a contract with C. F. Towle, who represents the owners of Ben Hur, for continuation with the company, registered the vow of renunciation, and will leave the stage for the cloister.

Miss Huff enjoys the reputation as one of the most beautiful women on the American stage to-day, and was assigned to her present position by Joseph Brooks, who was impressed by her Madonna-like beauty. She is of the Roman Catholic persuasion, and is said, from her childhood, to have longed for a secluded pietistic life. She was educated in the parochial schools of New York. This is her first season upon the stage, where her success has been a pronounced one.

CAST OF "THE MASTER MIND"

The cast in Daniel D. Carter's new play, The Master Mind, in which Edmund Breese will star, will be filled by the following ladies and gentlemen additionally: Miss Katherine La Salle, Miss Dorothy Rossmore, Mr. William Rily Hatch, Mr. Morgan Coman, Mr. Elliot Dexter, Mr. Walter Allen, Mr. Edward Gillespie and Mr. J. Archie Curtis. Rehearsals of the play were begun January 5, under the direction of Mr. Robert Milton, who has been engaged to stage the production.

The production is under the management of Werba & Luescher.

NEW THEATER AT CLARKSBURG, VA.

CLARKSBURG, VA. (*Special*).—The new theater, The Robinson, will open its doors on the night of Feb. 8 with Frances Starr in The Case of Becky. The Robinson is the largest and finest theater in the State. Its seating capacity is 1,200.

S. NUSBAUM.

SADIE LAVINE DIVORCED

A decree of absolute divorce was granted Sadie Lavine from Wm. S. Lavine by Justice Greenbaum in the Supreme Court, New York City, the interlocutory decree on May 7 and final decree August 12, 1912.

SADIE RADCLIFFE.

Miss Sadie Radcliffe is well-known among the Eastern Stock companies, and is conceded to be a most versatile character woman, for she can portray any character from a negro mammy to a duchess. She is now a popular member of the Corse Payton Stock company, at Newark, N. J. There is not a better-dressed character woman on the boards to-day. The High School girls of Newark have formed a Sadie Radcliffe Literary Club, of which this estimable lady is an honorary member.

FEDERATION'S NEW PLAY

Another Drama Will Be Tried Out on February 10

The National Federation of Theater Clubs, under whose auspices Ethelyn Keays's His Wife By His Side was recently produced at the Berkeley Theater, announces the presentation of another new drama on Feb. 10.

His Wife By His Side closed on Saturday evening, Jan. 11, but, according to announcements made by the Federation, will shortly be presented at a Broadway theater, to be announced later. At its final performance at the Berkeley, the American Dramatists and Composers' Club was present.

When the comedy is presented later on Broadway the cast will be unchanged. The new piece to be offered on February 10 is now in rehearsal. The presenting company includes Robert Drouet, who scored in His Wife By His Side, and Elsie Esmond, who also appeared in the Keays comedy. The new piece is described as a "heart drama with comedy interest."

The National Federation has a number of other interesting events arranged for the next few weeks. On Sunday evening, Jan. 19, there will be a public mass-meeting at a theater to be named later; while on Sunday evening, Jan. 26, a mammoth musical festival is scheduled for the benefit of the production fund at a theater which will be announced later.

On Thursday afternoon, Jan. 30, at the Berkeley, an entertainment for the members will be given, at which the only invited guests will be a number of vaudeville managers. The event of the afternoon will be the presentation of a one-act playlet with a professional cast.

STRANGE MISHAP ON STAGE

Unintentional Blow by Fellow Actor May Result Seriously for William Macauley

Because Robert Gleckler, who plays in Under Southern Skies, struck William Macauley, the leading man in that play (and whom he is supposed to slap in the face during a scene) harder than the business called for during a recent performance at the Greenpoint Theater, Brooklyn, Mr. Macauley's nasal passage, from the ear to the nose, has been congested, and he is now facing a possible operation. Mr. Gleckler had no evil intent in this, but was laboring under excitement.

SUES ACTRESS FOR DIVORCE

Edward W. Trautwein, a bookkeeper, filed suit for divorce in the Circuit Court, in St. Louis, on Jan. 2, against his wife, Mary, vaudeville singer in Indianapolis. They were married in Oklahoma, June 6, 1905. He says that she left him and her two-year-old child June 28 last.

PARK THEATER CHANGES AGAIN

Walter Rosenberg has leased from Frank McKee and William Harris the Park Theater, at 59th Street and Columbus Circle, in this city. The lease is for one year, with an option of eight years' renewal at a rental of $35,000 net per year. Photoplays will be presented at the theater.

THE PUBLICITY MEN

Something new in the way of publicity is being tried out by George C. Tyler for The Daughter of Heaven, which began its country-wide tour in Detroit on January 4. There will be three press agents for the production—two advance men and a resident publicity man, so to speak, who will boom the spectacle while it is in a town. Heywood Brown, formerly of the New York *Tribune*, will precede the play by a fortnight to give lectures on the play and do other advance work. Then will come John Harley to see to all the publicity work until The Daughter of Heaven actually reaches the city. While in the city, D. W. Haynes, who is also the very active business manager, will see that the columns of the local newspapers contain numerous items about The Daughter of Heaven. Heretofore it has been the custom for the business manager to leave all the publicity work to the advance men. Mr. Tyler intends that this shall not be the case with The Daughter of Heaven. Mr. Haynes' duties, consequently, will be neither simple nor few.

Sydney Rosenfeld is tearing his hair at the greed of local producers, who have managed to capture his three publicity men. The last to leave, some two weeks ago, has accepted a position with the publicity department of the Liebler company. This left Mr. Rosenfeld without a press agent for His Wife By His Side, which opened last Monday week at the Berkeley. With a true spirit of independence, Mr. Rosenfeld set to and did his own press work.

R. L. Giffin, who directs the publicity work for Harrison Grey Fiske, is sitting back in his office these days smiling contentedly. The occasion of his smiles is the dispute now going on with considerable vigor in the editorial columns of the *Evening Sun* over Mary Page, the leading character in Edward Sheldon's play, The High Road. It all came about through an article in the *Sun*, by a prominent New York Anti-suffragist, condemnatory of the character and the false moral code which is the play's underlying assumption. A reader rallied promptly to the defense of Mary Page and William T. Price to the defense of Mr. Sheldon. More letters have followed, and a leader, as they say in England, has been written on the subject by one of the *Evening Sun's* learned editorial board.

Meanwhile Mr. Giffin reflects on the good fortune in the world which gives certain publicity men columns of unsolicited space in a big daily paper. "And this type of real publicity is of the sort which brings interested people eagerly to the box office," he adds.

Ernest McGaffey, who for several years now has alternated between newspaper offices and positions as advance man, is the press agent for Cheer Up, which Cecil B. DeMille produced at the Harris Theater last Monday week.

Geo. A. Florida, the well-known circus and theatrical advance man, closed in advance of A. H. Woods Coast company of The Common Law, and has been engaged by Max Spiegel to pilot his musical comedy, The Winning Widow, now playing through the South over the K. and E. and Jake Wells Circuit of Theaters. Mr. Florida informs us that Max Spiegel, outside of his burlesque organizations, will have three musical comedies on the road next season. May 1, Mr. Florida returns to Atlantic City to manage one of the new amusement piers now in course of construction, making his fifth Summer as manager of piers and scenic and electrical shows at this popular Summer resort.

Leander Richardson will next month resign his position as general press representative for William A. Brady in order to enter into business partnership with Phillip Bartholomae, author of Over Night, who has in contemplation one or more productions to be financed by himself. This step has been arranged for several weeks. The report, published in a morning paper last Saturday, that Mr. Richardson had already severed his connection with Mr. Brady is untrue. He is still at his old desk, and will be there for some weeks to come.

BOOK REVIEWS

PLAYS. By August Strindberg. Translated by Edith and Warner Oland. John W. Luce Company. Boston, 1912.

This book includes perhaps the four best known of Strindberg's plays, The Father, Countess Julie, The Outlaw and The Stranger, together with a biographical and critical introduction by the translators. The translation is, in general, fluent and idiomatic; and the introduction interesting and complete. There is a striking frontispiece in reddish-brown of Strindberg. So much and diverse criticism has already been given to the Swedish dramatist that it would be impossible to have space for a complete review here. It is enough to say that, once begun, there is nothing for it but to finish any one of the four. The clinging horror of Countess Julie it is difficult to forget, even as we write this brief notice.

STAGE COPYRIGHT: AT HOME AND ABROAD. By Bernard Weller [illegible] 5 shillings. Published [illegible], 16 York Street, Covent Garden, London.

This book aims at combining an analysis of the Law of Copyright with an exposition based on a knowledge of the working conditions of the Stage, and so furnishing authors, managers, artists, composers, and all others concerned with at once a comprehensive and a practical guide. The English Copyright Act, 1911, which came into force last July, and the Berlin Convention, which was ratified by England at the same time, call for a procedure on the part of owners altogether different from the procedure hitherto prevailing. The book seeks to explain to laymen how they are affected in this respect.

In one Appendix are given the text of the existing British Statutes relating to Copyright, which, even after the repeal of seventeen Acts, are sufficiently formidable; the text of the various Conventions to which Great Britain is a party and of the Orders in Council relating thereto; and the text of the United States Copyright Law, 1909, and of the Buenos Ayres Convention, 1910.

A second Appendix contains about a dozen Model Forms of Agreement, Assignment, License, etc., between author and manager.

The book is dedicated by permission to the Right Hon. Lord Alverstone.

ONE THOUSAND STRONG. Axioms, Maxims and Precepts. By B. F. Messervey. Published by Metropolitan Press Printing Company, 1912: Seattle, Washington.

This book is a collection of ten hundred aphorisms and sententious sayings, arranged in groups called "Skirmishes," "Sharpshooters," "Commanding Officer," etc., after the terminology of an army formation. The compressed bits of wisdom—never longer than four lines—ostensibly reflect the nature of the groups according to which they are classified. Quotation of two or three is ample illustration of their character.

"If a man does right, he need fear nothing."

"Some are averse, others afraid, to champion the truth."

"Difficulties overcome—how sweet the remembrance!"

MODERN DANCING AND DANCERS. By J. E. Crawford Flitch, M.A. With eight illustrations in color and many in black and white. New York: J. B. Lippincott Company. London: Grant Richards, Ltd. 1912.

This is a valuable and interesting book, treating the dance as a serious and fine art. It is in no sense the work of a dilletante. Mr. Flitch combines the enthusiasm of a devoted lover of the dance with the balance and judgment of an able and well-informed student of its history. He seldom flies off at a tangent to become effusively "appreciative" of some dancer who appeals to his æsthetic sympathies. His historical background is extensive and, in the main, soundly assimilated. This is not to say that we always agree with Mr. Flitch; we do not. But his "Modern Dancing and Dancers" can be safely recommended to the person seriously interested in the subject. The reader will not find the book a bulky monograph nor a collection of ill-digested pieces of "fine writing" evoked by the great names in the art.

Before turning to a criticism of the book, we are glad to praise the beauty of its general format. The paper is of excellent quality, print clear, wide and well spaced with ample margins. Many of the pictures are almost perfect bits of photogravure, the picture in color of Adeline Genée being exquisite in its reproduction of that great dancer's elfin charm and grace. It is a pleasure to own the book merely for its physical attractions.

In an introductory chapter called "The Ancient and Modern Attitude Towards the Dance," Mr. Flitch draws some sharp distinctions between the Puritan and, what we may call, the liberal attitudes toward the dance. He points out that the origin of the dance is in spontaneous expression of emotion, with the implication that its permanent appeal is basically sensuous. We do not ourselves agree with this implication, but let that for the moment pass. He is undoubtedly right, however, when he says, "The true reason for the modern disesteem in which the dance is held lies in the popular belief, not that dancing is less incorruptible, but that it is less serious than the other arts." It is at least partly the function of his book to remove the dance from this category of mere light and pleasant amusement.

His historical survey, beginning with the chapter "The Rise of the Ballet," is excellent, and his description of the famous quarrel between Fanny Elssler and Taglioni during the heyday of the ballet vivifies the figures in it. From the ballet he passes to a discussion of the skirt and serpentine dance, with this shrewd comment on the work of Loie Fuller: "The influence of Loie Fuller upon the theater will always be felt, particularly in the lighting of the scenes and in the disposition of draperies. But she was never a great dancer. She was an apparition." A great deal of space is devoted to the Imperial Russian Ballet, which no one, who has seen their dancing, will consider disproportionate. Then there is a discussion of the English ballet of to-day, wherein the wonderful art of Adeline Genée is treated with fineness and sound discrimination, lacking nothing in energetic admiration for all its restraint. A brief but full discussion of the Oriental, Spanish, and Morris dance leads to the final chapter, appropriately called "The Future of the Dance."

Now, if it is the object of Mr. Flitch to bring the dance into the category of the serious arts, he certainly cannot hope to accomplish it by his penchant for the naturalistic. In speaking of the modern revival of "classic" dancing, Mr. Flitch says that natural movement is "undulation." This may or may not be correct (probably it is), but it certainly is not this recapturing of naturalistic undulation which would constitute a revival of the Greek spirit of dancing. Greek classic dancing was ceremonial largely—i. e., formal and somewhat academic. And we say academic quite boldly, for the Greek spirit was essentially humanistic and social, which means in practise a large amount of tradition must be respected. It must be ritual. It is thus almost impossible to catch the Greek spirit of dancing, for the simple reason we lack its technique. And its technique was a reflection of its whole civilization. To recapture Greek dancing we must recapture Greek life—an impossible undertaking.

Observe Isadora Duncan's method of approaching it: "My inspiration has been drawn from trees, from waves, from clouds, from the sympathies that exist between passion and the storm, between gentleness and the soft breeze, and the like, and I always endeavor to put into my movements a little of divine continuity, which gives to the whole of nature its beauty and its life."

Although Mr. Flitch speaks warmly of Miss Duncan and her spiritual successor, Maud Allan, as if in agreement with Miss Duncan's method of approach to the "Greek" spirit, he is shrewd enough to make this comment apropos of the best of tiresome imitators who have followed in the wake of these young ladies: "The dance cannot return to nature, in the sense which Isadora Duncan intended, by returning to this rather kindergarten Arcadia. The classical dance has its hidden law, which is perhaps more difficult than of the ballet because it is more secret."

The phrase "hidden law" really gives it all away and reveals clearly the dilemma of those who hold a brief for the "natural" school. To escape technique and law, you pass through and above it. You do not repudiate it. As the so-called "classical" dancers become self-conscious and evolve a social art that has its common rules, they will find that the discipline and training inseparable from a fine art are as necessary in one school as in another. Would it not be curious if the evolution of "classical" dancing blossomed into something very like the old, formal ballet technique? Yet we cannot believe such a consummation, however devoutly unwished by all those impatient of rigorous routine, would be at all surprising. H. E. S.

JULIUS STEGER,
Well-known Actor and Producer.

WOMAN SHOOTS STAGE HAND

Miss Ioleen, During Act, Accidentally Hits Man Watching Her from Flies

The Ioleen Sisters—meaning Miss Dooley Ioleen and her mother—are a team of vaudeville artists who do a tight-wire act, combined with sharpshooting from the wire by Miss Dooley, who is twenty-two.

During the performance, early on the evening of Jan. 5, at the Grand Theater, Syracuse, N. Y., Miss Dooley missed her mark and winged a man up in the flies, who was watching the act intently, though he had been previously warned of his danger.

Her most difficult feat was to break clay balls while shooting over her head while suspended from the wire by her limbs. When she essayed the shot, Fred—better known as "Big Fritz"—Kelson was leaning over a rod that protects the workers in the flies from falling from the staging, and was in line with the girl and the target, the latter a few feet below where he stood.

Kelson is about 50 years old and weighs about 250 pounds. He dropped when the speeding, steel-jacketed bullet struck him. It entered just to the right of the center of his throat and cut a small thyroid artery. When the stage hands tried to lift him to his feet they found that he was temporarily paralyzed from his shoulders down. Not until he had been under physicians' care at the hospital for an hour was he able to move his legs or arms.

The Ioleen Sisters completed their act with the shot that struck Kelson and the performance went on without interruption. The audience did not know of the accident.

Acting Detective George Peacock took the two women to headquarters.

STOCK COMPANY NEWS

MABEL GRIFFITH SERIOUSLY ILL

Mabel Griffith, leading woman of the Broad Street Theater Stock company, at Trenton, N. J., retired from the cast on Saturday night, Jan. 4, after an engagement of nineteen weeks, because of extreme illness. On Sunday, Jan. 5, she was taken to the Maryland General Hospital, at Baltimore, Md., where on Monday, Jan. 6, she underwent a critical operation. Her father and mother, Mr. and Mrs. Thomas Griffith, came on from their home at Seattle, Wash., to be with her during the ordeal. Her husband, Mr. Willard Dashiell, continues in his engagement as stage director of the Broad Street Theater Stock company.

MRS. HIBBARD AS MOTHER

Mrs. George Hibbard appeared as Mother with the Malley-Denison company, in Lawrence, last week, scoring one of the biggest hits in her short career. Will D. Howard, Jack Chandler, Ferdinand Tidmarsh, Florence Chapman, Katherine Francis and Florence Nelson pleased. This week Corinne Cantwell, late of the Academy of Music, New York, opens as leading woman, making her debut as Glad in The Dawn of a To-morrow.

MALLEY-DENISON STOCK IN SCHENECTADY

There will be a Malley-Denison company at the Van Curler, Schenectady, opening on Jan. 27 with David Belasco's The Lily, in which Ethel Grey Terry will appear as leading woman in the role of Christiane, which she played with the Belasco company. Carl Gerrard will be in the company. The Malley-Denison Players closed a successful twenty weeks' season in Schenectady last June.

PORTLAND STOCK NEWS

Julius Cahn has engaged Adelaide and a strong company of players for an indefinite season of stock at the Jefferson, Portland, Me. Other members of the company will be Franklyn Munnell, Joseph Lawrence, Louis Albion, William Terrance, James Dixon, Ralph Lingley, Belle D'Arcy, Doris Woolridge. The company will open in The Easiest Way Jan. 21, and when the high-class attractions are booked at the Jefferson, the stock company will be booked in one of Mr. Cahn's other New England houses.

IN INDIANAPOLIS

The Holden Players, in Indianapolis, are presenting Romeo and Juliet Jan. 8. Geo. A. Stilwell, formerly with Robert D. Mantell, and Mrs. Leslie Carter, as Romeo. Lucille Spinney, formerly leading woman at Majestic, in this city, joined company and opened in Juliet. She is the most popular leading woman Indianapolis has ever known. Earle Rexford is seen as Mercutio, H. M. Holden as Friar Lawrence, William H. Dorbin as Tybalt, George Earle as Capulet, William Sperra, Benvolio; Lynda Earl, the Nurse, and Clara Canaan, Lady Capulet. Dorothy Fairfax as Page.

STANHOPE WHEATCROFT AT PHILADELPHIA

Stanhope Wheatcroft opened as a member of the Orpheum Stock, Philadelphia, on Monday last, in Why Smith Left Home. He recently closed as leading man with Beulah Poynter. This week his mother, Adelaide Stanhope Wheatcroft, joined the Orpheum players, opening in The Ringmaster.

WILLIAM WALSH DESERVES PRAISE

The Isle of Spice has proved a great drawing card at the St. James, Boston, for three weeks. Special and great credit should be given William C. Walsh for his great skill in turning out such an excellent performance. Theodore Friebus, Dudley Hawley, Beth Franklyn and Ethel Grey Terry did splendid work.

EMMA CAMPBELL AS DEEP SEA KITTY

In the role of Deep Sea Kitty, at the Greenpoint, Brooklyn, last week, in The Greyhound, Emma Campbell scored a dramatic success that will not be soon forgotten. Miss Campbell recently played the role in Jersey City, where she received excellent notices. Minna Phillips and J. Hammond Dalley appeared to advantage.

CAROLINE LOCKE BIG FAVORITE

The increasing popularity of Caroline Locke with the Gotham patrons, Brooklyn, has reached a mark that Miss Locke should cherish and long remember. Her receptions last several minutes at each performance, and as the Firefly, in When We Were Twenty-one, last week, she was all that could be desired. A word of praise is due Charles Pitt, the new director, who appeared as the Imp. Alfred Swenson and Mae Desmond carried the burden of the piece. The Gotham players may be classed among the best of the Winter stock companies, and each player deserves watching.

VALERIE VALAIRE.

The name of Valerie Valaire is practically unknown to the New York public, for the nearest to New York Miss Valaire has played is the Crescent, in Brooklyn; but too much praise cannot be awarded this versatile woman, who is one of the youngest, if not the youngest, leading woman before the public.

Miss Valaire was born in Boston and received her education in that city. Her mother is Maye Louise Aigen, a well-known stock actress. Miss Valaire at an early age began her stage career in Indianapolis, and, being an alert and ambitious young beginner, received many opportunities of which she proved herself most capable. In Richmond, Virginia, Miss Valaire's personal appearance and dramatic ability made her a favorite at once, and as long as she remained she was held in high esteem.

After tourning the West for a few winters, Miss Valaire went to Boston two years ago and did some of the best work of her career. She became leading woman in Lynn, Mass., for two seasons, and played several weeks in Cambridge.

Miss Valaire is a hard-working, conscientious, studious player, and her whole life is wrapped up in her work. Among her best roles are Pat in The Chorus Lady, The Girl of the Golden West, Camille, Madame X, Salomy Jane and Dallas in The Man of the Hour.

THE MIRROR wishes her continued success.

PIERCE PLAYERS STRANDED

Harris R. Pierce, manager of an organization which has been appearing at the Gaiety Theater, New Bedford, fled from town Saturday last, leaving the players penniless and stranded. The company was brought on from New York, but since the opening, on Christmas Day, the actors had received no salaries. Miss Gay Rhea, leading woman, caused an attachment to be served on Mr. Pierce's belongings. She then returned to New York.

FRAUNIE FRAUNHOLZ LEAVES STOCK

Fraunie Fraunholz, one of the most popular juvenile stock men, who in Boston, Philadelphia, Indianapolis and Jersey City has made many friends by his excellent portrayals, has accepted an offer with the Solax Moving Picture Company.

HALIFAX TAKES TO STOCK

Halifax, N. S., has three stock companies; the Academy Players at the Academy of Music; Ackers Stock at Ackers's Theater, and the Wilmot Young at the Empire Theater. How is that for a town of 50,000 people?

CLIFFORD BRUCE IN BRIDGEPORT

Clifford Bruce and Marie Grayber have joined Eleanor Cleveland and players at the Lyric, Bridgeport.

MOUNT VERNON STOCK

The Stainach-Hards Stock company produced David Belasco's strong drama, The Lily, Jan. 6, in a very creditable manner. Sara Perry, in the role of Christiane, graciously shared honors with Miss Ina Hammer, the co-leading woman, as Odette. Miss Perry, manifesting great sweetness and charm, has done no work recently which gave her the opportunity to display her artistic ability as this emotional role of Christiane, and she deserves all the genuine applause shown her. George Farren, playing opposite, as artist-lover, Arnaud, was very convincing, and is an actor of exceptional versatility. Averell Harris, the popular leading man, as the old roué father —Comte De Maigny—was excellent. Capable support was given by company. When Knighthood Was In Flower follows.

BAKER MOORE ON COAST

Baker Moore, well known to Metropolitan audiences, is filling the position of juvenile with the Baker Stock, Portland, Oregon, where he has achieved great success.

STOCK NOTES

The Holden Players, at the Cleveland Theater, were seen in the famous book play, Ishmael, during the past week. Arling Alcine was assigned the role of Ishmael, and Martin Woodworth appeared to advantage.

Alias Jimmy Valentine received its initial performance in Pittsfield when produced by the William Parke Players, with Wallace Worsley and George Hassell in the leads.

Pittsfield patrons more than praised the work of Phyllis Gilmore last week, as Camille, at the Empire. Victor Browne, Joseph Creghan, Anna Hollinger and Everett Murray were well cast. The Girl in the Taxi follows.

The Malley-Denison company, at the Savoy, Fall River, were seen in A Woman's Way, last week, to large and appreciative audiences. The work of Carolyn Elberta, Sydney Riggs, Richard Thornton and Margaret Pitt deserves mention.

Philip Bartholomae's ever-popular Over Night was the bill of the Poli Players in Waterbury last week, with Frank Wilcox in the leading role.

Eleanor Cleveland and her excellent players produced A Man's World at the Lyric, Bridgeport, last week.

The Cambridge Stock, at Cambridge, Mass., have closed.

Ida Newell is the new leading woman at the Grand, Brooklyn.

At the Mohawk Theater, Schenectady, N. Y., recently, Wilbur Braun played Dr. Satterly in The Dawn of a To-morrow, bringing poise and weight to the part.

Del S. Lawrence, supported by Marion Ruckert and an excellent company, were seen in Beverly of Graustark, at the Avenue, Vancouver, B. C., last week. Ethel Corley, Harold Russell and Alfred T. Layne were seen to advantage.

Isabelle Fletcher was seen in The Gambler of the West at the Empress, Vancouver, last week. Miss Fletcher was accidentally seriously injured by one of the cowpunchers, but, with intense pain from a cartridge which struck Miss Fletcher in the face and neck, she continued throughout the week.

With McKee Rankin in repertoire of classic drama, now playing at Goldfield, Nevada, are Margaret Drew, Maud Monroe, Fern Marshall, Orrin Knox, Chester Stevens and Howard Lindsay.

The bill at the Century, Los Angeles, last week, was Edgar Selwyn's The Country Boy, with Walter Spencer in the title role. Jules Mendel, Al Franks, Fern Melrose and Vera Ransdale pleased.

Paul Harvey gave a stellar performance as Alias Jimmy Valentine at the Grand, Sacramento, Cal., last week. Beth Taylor as Rose Lane and Roscoe Karns as Red Joclyn shared with Mr. Harvey in praise.

At the Crescent, Brooklyn, last week, Charles Kleins's The Gamblers was given an excellent performance by George Alison and Mabel Montgomery, but the remainder of the cast were weak, especially M. J. Briggs.

Wyley Birch will return to the Crescent this week, opening in The Boss.

The George Arvine Stock, in Philadelphia, was seen in At Cripple Creek last week.

For the second week, the Malley-Denison Stock, in Troy, were seen in The Barrier, with Lois Howell, Carl Anthony, Earl McLellen, Richard Clarke, Ralph Ramsey, Rose Tiffany and Ruby Craven in the leads.

At the Empire, Holyoke, William Jeffrey was seen as The Fortune Hunter last week.

The Northampton Players revived The Road To Yesterday last week with Charles Balsar and Leah Winslow in the leads.

Lovell Alice Taylor, Homer Barton, Thomas Mulgrew and the Empire Stock were seen in Hazel Kirke, in Providence, last week. Roy Phillips has retired from the company, which lately have forsaken royalty plays. Camille is the present bill.

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GEO. M. COHAN GRAND OPERA HOUSE
CHICAGO

RENA AND "LEFTY" CAUSE COMMENT

Yale's Athlete-Student and Chorus Girl Create Sensation—Bride Reported Married Already

When Rena Leary left Holyoke, Mass., where her father is a hack driver, and came to New York with her good looks, good figure and good voice, tired, as she said, of working around for a few dollars and after the "big money" in the metropolis; and when her fate finally landed her in the chorus of the Winter Garden, nothing was, perhaps, further from her mind than the sensational publicity her domestic affairs were so soon to receive in the columns of the press.

When Maurice Bennett, affectionately known as "Lefty," Yale's popular southpaw athlete and musician, saw Rena he was violently attracted to her—wooed, won and wedded her. So suddenly did all this happen that his friends within and without the college are not yet recovered from the surprise. As to Mr. and Mrs. Flynn, neither has yet sanctioned or blessed the union.

That "Lefty" will not return to Yale, where he leaves a record for 23 feet in the broad jump and 6 feet 3 inches in the high, and his wonderful hurdling and prowess as a baseball pitcher, has been definitely settled. The young athlete and whilom student says he "is going to get a job. It's no more Yale for him."

Meanwhile Mrs. Flynn, who is living in an apartment house at No. 2 West 86th Street, under the name of Mrs. McDonald, with her husband, denied the story that came from her home city, Holyoke, Mass., to the effect that she was already the wife of a stock broker named McDonald.

When told that dispatches from Holyoke credited her with having informed acquaintances there during a visit paid to her during the Christmas holidays that she was the wife of a stock broker, she exclaimed:

"This is awful. I never told any one that story. I was never married to a McDonald or any one else, except Mr. Flynn."

Even when told that her sister, Miss Mary Leary, of Holyoke, believed her to be Mrs. McDonald, she persisted in denying that she had ever told any one such a story.

Rena's new father-in-law, Joseph A. Flynn, who is a director in several large enterprises and vice-president of the Fidelity and Deposit Company of Maryland, with offices at No. 2 Rector Street, knew no more about his son's marriage than he had gathered from the newspapers. "All I know," he added, "is that the two are somewhere here in the city."

"BACK HOME" DRAMATIZED

By Bayard Veiller from Irving Cobb's Story—Cohan and Harris to Produce

Cohan and Harris have announced that by arrangements made through the playbooking firm of Selwyn & Company they have acquired the dramatic rights of Irving Cobb's book "Back Home," originally printed in serial form by the *Saturday Evening Post*. "Back Home" is to be made into play form by Mr. Bayard Veiller, author of Within the Law, in collaboration with the author of the book.

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THE IMPERIAL
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THE LYCEUM

Grand Rapids.....Mich.
THE MAJESTIC

Toledo.....Ohio
THE LYCEUM

Indianapolis.....Ind.
THE PARK

Cleveland.....Ohio
THE PROSPECT

Cincinnati.....Ohio
THE WALNUT

Columbus.....Ohio
THE HIGH STREET

Dayton.....Ohio
THE NATIONAL

Louisville.....Ky.
THE WALNUT

Washington.....D. C.
THE NEW ACADEMY

Baltimore.....Md.
THE HOLLIDAY ST.

Philadelphia.....Pa.
GRAND OPERA HOUSE

Pittsburgh.....Pa.
THE LYCEUM

Jersey City.....N. J.
THE MAJESTIC

Rochester.....N. Y.
THE BAKER

Syracuse.....N. Y.
THE BASTABLE

Buffalo.....N. Y.
THE MAJESTIC

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Fort Wayne.....Ind.
THE MAJESTIC

St. Joseph.....Mo.
THE LYCEUM

Des Moines.....Iowa
THE BERCHELL

Bay City.....Mich.
THE WASHINGTON

Kalamazoo.....Mich.
THE FULLER

Battle Creek.....Mich.
THE POST

Terre Haute.....Ind.
GRAND OPERA HOUSE

Elyria.....Ohio
ELYRIA THEATRE

WILLIAM COLLIER ILL

Performances of "Never Say Die" Suspended—Star Operated On for Carbuncle

Illness of William Collier compelled the closing of the Forty-eighth Street Theater, this city, on the night of Jan. 8.

Weakness resulting from a minor operation for carbuncle caused the cancellation of the performance. While the operation was successful, the physician, Dr. Oscar Lasier, advised Mr. Collier to keep indoors for a few days, so performances of Never Say Die were abandoned until Saturday matinee of last week.

ACTRESS CHARGES VIOLENCE

Alice Day Has Manager Hearn Arrested for Ejection from Theater

Alice Day, a vaudeville performer, appeared before the recorder's court, in Auburn, N. Y., on Jan. 5, charging the exercise of too much violence in ejecting her from the New Jefferson Theater, in that city, by Manager Henry Hearn. Miss Day also brought suit in civil action, through her attorney, to recover $20 alleged due her on her salary.

Manager Hearn denied that he used any undue violence, and accused her of creating a disturbance in the theater which compelled him to resort to unusual measures to protect his patrons. Hearn demanded a jury trial, and the case is set down for an early trial.

"AWAY, SLIGHT MAN!"

Brutus Quarrel with Cassius in Real Life—Tyrone Power Leaves "Julius Caesar"

Brutus and Cassius quickly recovered from their quarrel, as reported by Shakespeare in Julius Cæsar, but there seems small likelihood that Frank Keenan and Tyrone Power, who have been playing these roles in William Faversham's production of the play, will so quickly get over their recent quarrel, which has resulted in Mr. Power's leaving the company. It all happened in Newark recently.

According to Mr. Faversham, Power said: "I don't like Keenan's face. I can't look at it when I am playing opposite him on the stage. In sheer despair I have to look at the footlights or at the audience." So Mr. Power has left the company, and will, it is said, become a star in Macbeth and Othello on his own account.

Naturally, Mr. Keenan sees no reason why the lines of his countenance should awaken "sheer despair" in the breast of Mr. Power. He says: "I have given Mr. Power no cause to entertain any animosity toward me. I, myself, hold no hard feeling against him." He admitted that quarrels between himself and Power had been frequent and sometimes bitter, but denied that he, Keenan, had been responsible for any of them.

He went on to say: "Mr. Power seems to have developed a peculiar frame of mind, and to have forgotten that the first duty of an actor is to the public. Quarrels with fellow actors are not in keeping with a proper observance of this duty, to say nothing of the *esprit de corps* of the company and the interests of the management."

Following is the substance of Mr. Faversham's letter to Mr. Power concerning the incident. It is self-explanatory:

"NEWARK, N. J., Jan. 4, 1913.

"*Mr. Tyrone Power:*

"DEAR SIR.—Your failure to appear as Brutus in last night's performance of Julius Cæsar at the Shubert Theater, in Newark, has caused me the greatest inconvenience. This, coupled with the press notices, apparently emanating from you, appearing in this morning's papers, to the effect that, in violation of your contract with me, you are about to star on your own account in Shakespearean productions for the balance of the season, has come to me as a great shock and surprise.

"This action on your part is entirely unwarranted under the informal agreement which I made with you, and which was made as a mark of my confidence in you, and which expressly provided that it should be terminable by either party only upon the other's failure to live up in every way to its terms. By it I obligated myself to continue your employment for the entire season and to pay you a salary which I understood was more than satisfactory to you, regardless of whether your performance in the part was satisfactory or not. You have never suggested that I have not performed my agreement with you to the letter, or failed to show you the utmost consideration.

"I must therefore warn you that if you persist in this violation of our agreement I shall be obliged to take legal measures to recover any damages I may suffer by your misconduct, and also to minimise such damage by applying to the courts for an injunction restraining you from taking any part in any rival company producing plays in competition with Julius Cæsar for the balance of this season.

"I have already placed the matter in the hands of my attorneys, with instructions to apply for an injunction if necessary.

"Regretting again your abuse of my confidence in you and your integrity, and depreciating this utterly unwarranted action on your part, I am

"Very truly yours,

"WILLIAM FAVERSHAM."

Although Mr. Faversham says the incident is due to professional jealousy, others ascribe it as at least partly motivated by Mr. Power's desire to star in Shakespearean roles himself, and it was widely printed that a manager had already come forward eager and willing to finance the undertaking, and that Bertha Kalich would take the leading woman parts. Miss Kalich, however, has denied this, saying that she is quite contented in vaudeville. But Mr. Power, on the other hand, has said, in an interview, that neither Mr. Faversham nor any one else could enjoin him from forming a Shakespearean company if he so desired; at least revealing that the idea of being a star on his own account was not foreign to his mind.

Mr. Power has not replied as yet.

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TURKISH BLEND CIGARETTES
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On or off the stage—
Fatimas are popular with the profession everywhere. You'll understand why they are the biggest selling cigarette in the land, once you try this mild Turkish-blend. You'll enjoy the rare natural tobacco flavor—'tis delightful. If you want real cigarette satisfaction let your smokes be those quality Fatimas.
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WILL THEY MAKE UP?

Story from Cincinnati Predicts Coalition of the Big Conflicting Theatrical Factions

Rumors which emanate from Cincinnati point toward a possible declaration of peace, or some sort of mutual agreement, between Klaw & Erlanger and the Shuberts. At any rate, something of an unusual nature seems to be agitating the, at its best, not overcalm theatrical atmosphere.

J. M. Allison, in the Cincinnati *Times-Star*, relates a very interesting story of how existing conditions require a coalition of the "syndicate" and "anti-syndicate" interests, and that something is going to happen.

"If the producers do not get a better chance for profitable business," he says, "they'll stop producing. There'll be nothing to fill the theaters, most of which make money now, while the show loses." He tells what everybody already knew, that only one out of five musical shows ever makes any money. Wherefor the syndicate managers and the booking interests are always waiting with kind and friendly smiles for the man who is willing to put up even part of the money for a musical show. They'll put up the rest if need be.

Mr. Allison tells also how there came very near being a coalition between the Shuberts and Klaw & Erlanger at the beginning of last season. Nor was there anything in the newspapers about it, and all concerned in bringing it about strenuously denied the very thought of such a thing. But, nevertheless, the place of coalition was finished down to the very last detail, according to Mr. Allison, but the deal fell through at the last moment.

Two of the "keenest amalgamators" in New York, Samuel Untermeyer and Andrew Freedman, were in this deal as ex-parte adjusters, Mr. Allison stated, and during the negotiations got pretty well acquainted with ex-member of Congress Joseph L. Rhinock, who represented the Shuberts at the meetings, and who gave an insight into certain conditions as they obtained in the Shubert enterprises.

Meanwhile, he got pretty well acquainted with Messrs. Freedman and Untermeyer, and they, in turn, took a liking to him and his ideas about the future of the show business. Freedman was known as one of the closest personal friends of Marc Klaw and reputedly one of the warmest adherents of K. & E.

Imagine the surprise in theatrical circles when it became known, early in the season, that Freedman and Untermeyer had become partners in the Shubert enterprises to the extent of one-third of the stock of the corporation, for which they paid $333,000 in cash.

Now, while the personal feelings between the Shuberts and Klaw and Erlanger are anything but cordial, it does not quite seem the sensible thing, Mr. Allison thinks, to let the long-standing bitterness longer interfere with business interests, especially as the partners (Messrs. Rhinock and Cox, Untermeyer and Freedman, who control two-thirds of the Shubert stock) don't care about their personal prejudices, and are looking for dividends.

However, Lee Shubert, who with his associates controls the other third, and who has complete and unlimited authority as to the conduct of all the Shubert enterprises, runs things his way, possessing, as he does, the absolute confidence of all his associates. But the stock of the Shubert Company is not in a voting trust, and should a coalition with Klaw & Erlanger be arranged, Mr. Shubert and his personal associates alone could not prevent it.

"Besides, he has won his fight," says Mr. Allison, "and may now not be averse to conditions a little more restful than he has known in the past ten years. Also, he is a rich man outside of the show business. His holdings of New York real estate could be sold to-morrow for $3,000,000."

NEW PLAYS BY A. MACHUGH

NEW BEDFORD, MASS. (*Special*).—Value Received, a new play by Augustin MacHugh, the author of that amusing farce, Officer 666, was presented here for the first time on any stage at Hathaway's Theater, Monday evening, Jan. 6, by the members of the Hathaway Stock company, the cast headed by Rollo Lloyd. In the earlier scenes, the general situation reminds one of Paid In Full; the story is of a bank defalcation, of the young husband who yields to temptation and takes funds from the institution which employs him. Mr. MacHugh has treated the old theme in an original manner, and, although the ending is "happy," it is in no sense illogical or forced. In its present form it demands considerable culling. Whether the play will be brought to New York for a Metropolitan production is as yet uncertain.

AT WEBER AND FIELDS

"The Man with Three Wives" at Music Hall Monday

Following the close of Weber and Fields's engagement this coming Saturday evening, at their new Music Hall, on 44th Street, Lehar's new operetta, The Man With Three Wives, will be put on at the new playhouse next Monday evening. This musical piece has been groomed carefully on a road tour, including Albany, New Haven, Providence and Springfield.

On the same evening, Henry W. Savage's production of Avery Hopwood and Gustav Luders's musical fantasy, Somewhere Else, will replace the old classic, 'Way Down East, at the Broadway. Following the run (long or short) of Somewhere Else, Marcus Loew takes possession of the playhouse, and it will go the same way as Daly's, i.e., to moving pictures.

"NOTHING TO IT," SAYS FRITZI

Emphatically Denies Action for Divorce Against Husband, John Fox

Fritzi Scheff positively, peremptorily and dramatically disclaims the truth of reports that she has commenced action for divorce against John Fox, her husband, according to a Davenport, Iowa, newspaper interview of Jan. 7. "There is absolutely nothing to it, and I am tired of denying it," was Miss Scheff's temperamental language in disposing of the subject. To the reporter Miss Scheff appeared happy, and looked least worried about domestic troubles.

Despite Miss Scheff's denial, the second hearing, in her suit for divorce against her husband, John Fox, was held before referee Joseph Byrne, by order of the Supreme Court, on Jan. 10, in a room at the Bar Association.

The differences between the singer and author are said to have arisen because of Mr. Fox's desire for the quiet places of the mountains and Miss Scheff's liking for the bright lights of the city.

Following his engagement at Hammerstein's, Frank Tinney will sail for England. He will play a series of engagements at a salary of $750.

ACTRESS AND MANAGER WED

Not Being Residents, Bride and Bridegroom Must Cross Ohio River to Get License

Geraldine Malone, popular musical-comedy star, and Frederick R. Zweifel, manager of the Gilbert and Sullivan Festival Company, were married in Covington, Ky., on Jan. 6. As non-residents cannot secure a marriage license in Cincinnati, the couple, accompanied by a few friends, crossed the Ohio River and had the knot tied in the Kentucky town.

The romance which culminated in this marriage began when the bride played a soubrette role in James T. Powers's In Havana company, and the groom was the business manager.

Mr. Zweifel has been with the Shuberts since they became active factors in the atricals. The bride is a daughter of John T. Malone, who supported Booth and Barrett in Shakespearean repertory.

YIDDISH PLAYWRIGHTS

Organization for Mutual Protection Invites All Dramatists for Yiddish Stage

The Yiddish Playwright League of America is the name of a new federation of dramatists, of which Charles Weinblatt, counsellor at law, is the organizer, which was called into life on Jan. 2, 1913, and of which Mr. Weinblatt was elected secretary.

The object of the organization is to morally and financially protect the Yiddish playwrights. The following names constitute the membership, and all those who have written plays for the Jewish stage are invited to join: Joseph Lateiner, M. Katz, N. Rackow, Abraham S. Schomer, Z. Libin, Mr. Kobrin, M. Schorr, N. Seifert, Max Gabel, Dr. Schnitzer, M. Richter, I. Solotorofsky, Mr. Kornblith and A. Schorr.

LOUISE KELLEY MARRIED

Louise Kelley, who as the Countess sang the Dondidier song in The Pink Lady, was married on August 10 last to Frederick Huntington Tinker, of New York. Miss Kelley is a Western girl, whose father, William F. Kelley, is with the Illinois Central Railroad.

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"THE HOUSE BEAUTIFUL"		In Ass'n with CH. FROHMAN	In Ass'n with COHAN & HARRIS	In Ass'n with COHAN & HARRIS
New Amsterdam 42d St., W. of B'way Eves. 8.15 Wed. and Sat. Mats. 2.15	Liberty 42d St., W. of B'way Eves. 8.15 Wed. and Sat. Mats. 2.15	Knickerbocker B'way and 38th St. Eves. 8 sharp Mat. Sat.	Gaiety B'way and 46th St. Eves. 8.15 Wed. and Sat. Mats. 2.15	Geo. M. Cohan's B'way and 42d St. Eves. 8.15 Mats. Wed. and Sat. 2.15
At the New Amsterdam Theatre The Musical Play "Eva" Music by FRANZ LEHAR American Libretto by GLEN MACDONOUGH Staged by Herbert Gresham Ensembles by Julian Mitchell	At the Liberty Theatre (In Association with JOSEPH BROOKS) The Season's Most Conspicuous Dramatic Success "Milestones" By ARNOLD BENNETT and EDWARD KNOBLAUCH		At the Knickerbocker Theatre The last word in musical comedy "Oh! Oh! Delphine!" Founded on the French Farce, "Villa Primrose" By Georges Berr and Marcel Guillemaud Book and Lyrics by C. M. S. McLELLAN Music by IVAN CARYLL Staged by Herbert Gresham Ensembles by Julian Mitchell	
Elsie Ferguson In the new play "Primrose" By CAILLAVET and de FLERS (By arrangement with Charles Frohman)	"The Fool's Dance" A Comedy By LEO BIRINSKI	The Musical Comedy "The Money Burners" By GLEN MACDONOUGH and RAYMOND HUBBELL	A musical comedy entitled "The Little Cafe" (From Tristan Bernard's farce) Music by IVAN CARYLL Book by C. M. S. McLELLAN	

IN ASSOCIATION WITH JOSEPH BROOKS

GEN. LEW. WALLACE'S	Maclyn Arbuckle	"Rebecca of Sunnybrook Farm"	The Season's most conspicuous dramatic success
"Ben-Hur" Arranged for the stage by WILLIAM YOUNG Music by EDGAR STILLMAN KELLY Greatest Play of Modern Times	in "The Round Up" A Stirring Play of the Arizona Desert By EDMUND DAY Sixth Season	By KATE DOUGLAS WIGGIN and CHARLOTTE THOMPSON Ran One Season in New York and One Season in Boston Fourth Year	"Milestones" By ARNOLD BENNETT and EDWARD KNOBLAUCH

PLAYS ON TOUR

Two Companies in the Musical Comedy de Luxe	Henry Miller	Otis Skinner	EUGENE WALTER'S Dramatization of the Popular Novel	Robert Hilliard	HENRY MILLER presents
"The Pink Lady" Words by C. M. S. McLELLAN Music by IVAN CARYLL New York and London Co. and the Southern and Western Co.	in "The Rainbow" By A. E. THOMAS	By Courtesy of Charles Frohman In an "Arabian Night" "Kismet" By EDWARD KNOBLAUCH Produced and Managed by HARRISON GREY FISKE	"The Trail of the Lonesome Pine" By JOHN FOX, Jr. with Charlotte Walker	in "The Argyle Case" By HARRIET FORD and HARVEY J. O'HIGGINS Written in co-operation with Detective WILLIAM J. BURNS	Laura Hope Crews and H. B. Warner in a new play entitled "Blackbirds" By HARRY JAMES SMITH

IN ASSOCIATION WITH CHARLES FROHMAN

BLACKSTONE THEATRE, CHICAGO
OLYMPIC and CENTURY THEATRES, ST. LOUIS
METROPOLITAN THEATRE, SEATTLE
MASON OPERA HOUSE, LOS ANGELES
ATLANTA THEATRE, ATLANTA
EMPIRE THEATRE, SYRACUSE

JOHN MASON vs. LEE SHUBERT

Actor Gets Reversal of Decision in His Libel Suit Against Manager

The Appellate Division of the Supreme Court of New York, on Jan. 10, reversed an order of the lower court holding that Lee Shubert need not be examined before trial in a suit for $50,000 for libel brought by John Mason against the New York *Review* and the Shuberts because of an article which said that Mason, who was formerly a Shubert star, was no longer a capable actor. The Appellate Division decides that Mason has a right to try to show by Shubert that Shubert knew the article was false.

"FRA ELBERTUS" INDICTED

The East Aurora Philosopher Accused of Circulating Obscene Literature

Elbert Hubbard (Fra Elbertus), of Roycrofter fame, was indicted by the Federal Grand Jury on a charge of circulating obscene matter through the mails on Jan. 10, in Buffalo, N. Y. He was arraigned in court on the following day.

Judge Hazel, on Saturday, fined Mr. Hubbard $100, and warned him that future offenses would be dealt with more severely.

MAUDE ADAMS TO HAVE A STOCK COMPANY

At a conference between Maude Adams and Charles Frohman, held on Tuesday, Jan. 6, it was decided to organize a stock company, to be headed by Miss Adams, for the purpose of presenting a complete cycle of J. M. Barrie's plays. The nucleus of this company is to be selected from the present Peter Pan company, and this to be gradually augmented from other sources, the organization shall be sufficient for the whole cycle.

"GARDEN OF ALLAH" ATTACHED

Sheriff, Custodian of Camels and Horses, Perplexed Over Their Keep

PHILADELPHIA (*Special*).—The Garden of Allah has been attached by the sheriff of this county, at the instance of the Metropolitan Printing Company, in a suit for $25,000. A bond for twice the sum owed will have to be submitted before the writ can be vacated.

The levy is on the entire Liebler and Company's property in this city, including scenery, costumes, camels, and Arabian horses.

The sheriff's office does not know what to do with the live stock, as the expense of keeping camels is high.

A number of the Arabs wept when told that they were to be kept away from their sacred animals, and implored to be allowed to sleep with them.

NEW SHOW AT WINTER GARDEN

Next Saturday evening Broadway to Paris, with Gertrude Hoffman, closes its Winter Garden engagement, with the propabilities of a distant road tour immediately following. A new variety show, headed by Gaby Deslys, will begin either on Jan. 27 or Feb. 3, as soon as the new entertainment is completely rehearsed.

MISS EDITH LUCKETT ENGAGED

The engagement of Edith Luckett and Edward A. R. Brown is announced. Miss Luckett was the leading lady of the William Parke Stock company, now playing at the Colonial at Pittsfield, Mass. About a month ago she joined the Western Broadway Jones company, taking a leading part. Mr. Brown comes from a well-known and wealthy New York family. He is one of the owners of the Cadillac Sales Company. Miss Luckett will leave the stage, and the couple will live in Pittsfield, Mass.

ACTRESS MARRIED TO JOURNALIST

Frances M. Williams, who took a leading role in Henry W. Savage's production of Excuse Me last winter, was married on Jan. 8 to Charles T. Morgan in Calvary Protestant Episcopal Church, Twenty-first Street and Fourth Avenue, this city. The bridegroom is the assistant industrial editor of *The Wall Street Journal*, and is a son of Theodore Morgan, a retired steel manufacturer of Pittsburgh.

RECOVER FROM POISONING

Alice Baker and Theodore Hardy, of The Third Degree company, now playing the Middle West, have recovered from a severe attack of ptomaine poisoning. Mr. Hardy was seriously ill, but is now back in his role.

PAUL DOUCET REJOINS "CONFESSION"

Paul Doucet has been re-engaged for the role of the priest in The Confession, and reopened with the company in Buffalo on Jan. 13. He left the organization some time ago, taking a brief rest in Canada. Mr. Doucet has appeared with Robert Mantell and John Kellerd.

HENRY MILLER ATTRACTIONS

1912-1913

Chauncey Olcott

IN

"The Isle o' Dreams"

By RIDA JOHNSON YOUNG

Laura Hope Crews

and

H. B. Warner

(By arrangement with the George C. Tyler Co.)

IN

"Blackbirds"

By HARRY JAMES SMITH

Henry Miller

IN

"The Rainbow"

By A. E. THOMAS

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ANOTHER PRODUCING FIRM

Philip Bartholomae and Leander Richardson Have Three Plays Under Way

Another producing company is to enter the New York theatrical field, and it will be headed by Philip Bartholomae, author of Over Night and Little Miss Brown, who has already done some vaudeville producing, and Leander Richardson, for the past two years the head of William A. Brady's Publicity Bureau. Mr. Bartholomae has set up offices as an independent manager in the 48th Street Theater. Early next month Mr. Richardson will leave the Brady forces to join him.

The first independent production under the direction of the new company will be a musical comedy called When Dreams Come True, with book and lyrics by Mr. Bartholomae and score by Silvio Hein. In this Joseph Santley is to be "featured" in a company which thus early includes John C. Slavin and May Yokes Rita Stanwood. The stage direction has been delegated to Frank Smithson, and the scenery, built by Bert Tucman, of William Brady's staff, is to be painted by Gates and Morange, the scenic artists of many well-known productions, among them The Garden of Allah. When Dreams Come True will have its premier at the Garrick Theater, Chicago, for a Spring and Summer run, with a large Shubert house in New York to follow, early next Fall.

For production in a smaller New York theater next October—the long lease of which Mr. Bartholomae is now negotiating—a new comedy, The Bird Cage, by Austin Adams, an heretofore unknown writer, has been purchased. A new farce, in which Mr. Bartholomae is co-author, will follow The Bird Cage.

Mr. Bartholomae will be the youngest of the producing managers. When he produced Over Night, two years ago, in connection with William A. Brady, he had just been graduated from the Troy (New York) Polytechnic Institute. He is said to have abundant money of his own with which to back his latest venture until it shall be thoroughly tried out. In a recent interview, Mr. Bartholomae had some interesting comments on his plans.

"I will have failures," he said, "but they will be dignified failures. I will have nothing to do with productions hastily slapped together, which fail deservedly and leave behind distinct injury to all concerned. A man should take a long time in getting his plays ready, as David Belasco does. It is he I have studied most and whose influence will be strongest with me, though, curiously enough, I have never met him.

"I may have a theater of my own. I could have it now if I wanted to, and I think I have some ideas for theater construction that are new. But an ounce of performance is better than tons of promise. Others have built theaters until there are plenty of them, so there is no need of my talking about mine until I actually start to build it. It might come to-morrow, it might not come in two years, and it might even never come. Five years ago there would have been no chance for a man like myself in the field. But nowadays the theater is more vigorous, and there is real opportunity.

"My idea of a real theatrical man is one who makes his work dignified, who puts thought and study into it. The profession is attaining more real dignity all the time. There is more to success in playwriting and producing than there ever was, and more is always being demanded. We can see a progressive growth in which both the managers and the theatergoers have been educating each other to better things.

"You can determine pretty accurately the amount of intelligence that will be brought to bear on a role after a ten minutes' conversation with a prospective actor.

"It seems to me that independence of thought is a very necessary adjunct to success. For instance, I should not be impelled by the success of one of the present 'thief plays' to rush out any old thing of the same type, which is so often done. I would not produce another 'thief play' unless I felt I had one that was distinctly different from the others. And I cannot say I would choose an actor simply because he had a name which might be thought sufficient to carry anything through to success. We want to be energetic but dignified, and, lest all this seem too much like hopeless idealism, let me say we shall also be commercial."

EVA TANGUAY A PLAYWRIGHT

Eva Tanguay has written a one-act sketch which was accepted for early production by the United Booking Offices. The title of the one-act affair is Chickens Come Home to Roost, and deals with stage life.

ANNA HELD GETS HER DIVORCE

Justice Newburger, in the Supreme Court of New York, on Jan. 9, signed the final decree of divorce in the action of Anna Held against Florence Ziegfeld.

"NARRENTANZ" IN ENGLISH

Leo Birinski's comedy, The Fool's Dance (Narrentanz), which has been a sensational success in Europe, and was recently produced at the Irving Place Theater in the original German, has been purchased for America by Messrs. Klaw and Erlanger. Contracts were signed recently by Messrs. Klaw and Erlanger and Mr. Hans Bartsch, the agent for the Munich company controlling the rights.

"CONSPIRACY'S" SPECIAL MATINEE

An extra matinee of The Conspiracy was given on Thursday, Jan. 9, for members of the profession at the Garrick Theater, John Emerson, Jane Grey, Francis Byrne, Helena Rappert, Worthington L. Romaine and other members of the cast appearing in their usual parts.

ITALIAN PANTOMIME

Jack Kline, the manager and producer, has secured the greatest Italian pantomime ever seen in this country, billed as A Night Among Peasants, with Countess Inesa, the Lady with the Beautiful Eyes.

NAZIMOVA ON LONG TOUR

After closing her three months' engagement in Bella Donna, at Wallack's Theater, last Saturday evening—two months of her run taking place at the Empire—Alla Nazimova began a tour which will take her eventually to the Pacific Coast. If the New York popularity of the run is any criterion, the tour ought to be a successful one.

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EMPIRE Broadway and 40th Street. Evenings, 8.15; Matinees, Wed., Thurs. and Sat., 2:15.
CHARLES FROHMAN Presents
The Three-Act Drama,
THE SPY
The London and Paris Success, by Henry Kistemaeckers.
Cast includes Edith Wynne Matthison, Julian L'Estrange, Ernest Stallard and Cyril Keightley.

LYCEUM 45 St. n'r B'way. Evgs. 8:15. Mats. Thurs. & Sat. 2:15.
CHARLES FROHMAN :: :: Manager
HENRY MILLER presents
LAURA HOPE CREWS and H. B. WARNER in BLACKBIRDS
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GARRICK 35th St., near Broadway. Evenings, 8:30. Mats. Wed. & Sat., 2:30
CHARLES FROHMAN, Manager.
CHARLES FROHMAN presents
THE CONSPIRACY
A THRILLING DRAMA OF NEW YORK UNDERWORLD LIFE.
A New Play of New York Life
By JOHN ROBERTS.

CRITERION B'way & 44th St. Evgs. 8:15 Mats. Wed. & Sat. 2:15
CHARLES FROHMAN, Manager.
KLAW & ERLANGER present
ROBERT HILLIARD
as ASCHE KAYTON
IN
THE ARGYLE CASE

NEW AMSTERDAM THEATER, W. 42d St. "The House Beautiful."
KLAW & ERLANGER.....Managers
Evenings, 8:15. Mats., Wed. and Sat.,
Klaw & Erlanger will present The New Musical Play
EVA
By Glen Macdonough.
Adapted from Wilner & Bodansky
MUSIC BY FRANZ LEHAR
Sallie Fisher, Alma Francis, Marion Murray, Walter Percival, Walter Lawrence, T. J. McGrane, John Daly Murphy, Wallace McCutcheon and others in cast.

LIBERTY 42d Street, near B'dway. Evgs., 8:15. Mats. Wed. and Sat. at 2:15.
KLAW & ERLANGER, Managers
Klaw & Erlanger Present
MILESTONES
By Arnold Bennett and Edw. Knoblauch.
As played to Crowded Houses at the Royalty Theater, London.

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Charles Frohman, Klaw & Erlanger, Props.
Evgs. 8:10. Matinees Wed. & Sat. 2:10.
Klaw & Erlanger present
A New Musical Comedy
OH! OH! DELPHINE
Cast and Ensemble of 100
Book and Lyrics by C. M. S. McLellan.
Music by Ivan Caryll, composer of THE PINK LADY.

GAIETY B'way and 46th St. Evgs. at 8:15. Mats. Wed. & Sat. 2:15. Phone 210 Bryant.
COHAN & HARRIS Announce
"STOP THIEF"
A STRAIGHT FARCE WRITTEN AROUND A CROOK,
by CARLYLE MOORE.

REPUBLIC THEATRE, W. 42 St. Evenings at 8:15. Mats. Wed. & Sat. 2:15.
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A Good Little Devil
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LAURETTE TAYLOR
In the Comedy of Youth **PEG O' MY HEART**
By J. HARTLEY MANNERS

ASTOR Bway. & 45 St. Evgs. 8:15. Mats. Wed. & Sat 2:15. Phone 287 Bryant
COHAN & HARRIS, Lessees & Mgrs.
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FINE FEATHERS
By EUGENE WALTER
author of "Paid in Full," etc., with a distinguished cast.

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Evenings, 8:15. Mats., Wed. and Sat., 2:15.
GEO. M. **COHAN**
and his own Company in
Mr. Cohan's Latest Comedy
"Broadway" Jones

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DAVID BELASCO presents
YEARS OF DISCRETION
A Comedy in 3 Acts by
Frederick Hatton and Fanny Locke Hatton.
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WILLIAM COLLIER
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NEVER SAY DIE

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Evgs., 8:15. Matinees, Thurs. and Sat., 2:15.
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Granville Barker's London Company in
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SEASON
1912-13

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By Edward Locke

"The Woman"
By William C. deMille

"The Return of Peter Grimm"
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"THE LESSER SIN"

Played for the First Time by Paterson, N. J., Opera House Company

PATERSON, N. J. (*Special*).—On the one hundred and twenty-fifth week of their existence the Opera House Players, of this city, presented The Lesser Sin Jan. 7-11. It was the first production of the play which is in three acts and from the pen of Macgregor Bond, of New York city. The cast was as follows:

Nathan Stone	Wilbert Chambers
Richard Lexington	Louis Leon Hall
Dan Reardon	Joseph Stanbooe
MacLaughlin	Nell Barrett
Justice Lexington	Arthur Ritchie
Professor Norton	Harlan P. Briggs
Roddy	James A. Young
Murray	Joseph Delaney
Davis	Frank Armstrong
Nolan	James Watkins
Holland	John L. McGrath
Miriam Dale	Henriette Browne
Florence Lounge	Florence Burroughs
Mrs. Peron	Caroline Morrison
Marie	Laura Stone

The title is self-explanatory, as the play deals with social conditions as they exist to-day in many circles. Nathan Stone, a wealthy art collector, with everything at his beck and call that money can buy, uses his money and influence in the barter of human emotions. He cares nothing for the feelings of others, only for the satisfying of his own passions. Years before the opening of the play he had a secretary, who was about to marry a beautiful girl. He accuses the man of a crime sends him to prison, and takes up with the girl who is heartbroken.

When the play opens he is about to cast her aside for another. Her former fiance has been liberated from prison, and is waiting in a tree outside of Stone's home, for a chance to be avenged. Late in the night he breaks into the conservatory of the home of the art collector, opens a toy safe he has there, and is about to extract some paste diamonds from it, when he is interrupted in his work by the new girl of Stone. He makes his escape at her suggestion, and she takes the diamonds herself. Later in the next scene with the discarded woman the girl is made to see the details of the life she is about to enter and chooses The Lesser Sin, that of theft. There is a very dramatic scene in the third act where the returned convict is put through the third degree by the police to make him incriminate his sweetheart in the theft of the diamonds. The real thief finally confesses and protects the others.

Louis Leon Hall did well in the leading male role. Miss Browne played the part assigned her in her usual painstaking manner and the liberal applause denoted the audience's hearty approval. Miss Burroughs also deserves mention for her capable work. Wilbert Chambers, a newcomer, won many friends by his excellent work as Stone. Horace E. Siller painted the scenery which was much to his credit. The whole production was under Manager-Director Alexander G. Reid, who showed good judgment in casting the different players and the fine staging of the entire play. The play has considerable merit, and with a few changes should be successful.

JOHN C. BUSH.

"MAN WITH THREE WIVES"

First Performance of the Play for New Yorks' Capital Folks and Solons

ALBANY, N. Y., Jan. 14 (*Special*).—The premiere performances of the Shuberts and Oliver Morosco production of The Man with Three Wives Jan. 8-9 drew large audiences at Harmanus Bleecker Hall, and proved highly entertaining. It is an operetta in three acts by Franz Lehar, the American version being by Agnus Hanna Morgan, with lyrics by Harold R. Atteridge. The piece was handsomely staged, and the principal roles admirably sustained by Dorothy Webb, Charlotte Greenwood, Alice Yorke, Susette Colta, and Tom Graves, the music was under the personal direction of Signor A. De Novellis.

John McCormick, Irish tenor, Jan. 6, had large and appreciative audience.

Henry W. Savage's new Irish-American play, Ton o' the Morning, scored a well-deserved success Jan. 7, 8; the cast was a brilliant one. The Shepherd of the Hills Jan. 9, 10, drew largely. Frances Starr in The Case of Peggy 11. Harry Lauder 13. The Traveling Salesman 15.

Harry Hastings show featuring Sam Sidman and Tom Covay at the Empire Jan. 6-8, and The Midnight Maidens, with Bob Van Osten, Elmer Tenley, and Clare Berg, Jan. 9-11, drew packed houses.

Strong bill Jan. 6-11 at Proctor's, embracing Creling Zamoras, Kinz Kollin and Kilford Sisters, Pauline Fielding Players, the Boldens, Metz and Metz, Zeda and Holt, Mable Morgan, Morgan and company, Arnold Twins, James Leonard and company, and Larrie Clifford.

Arnold and Reynolds, Charles Buckley and company, Four Juggling Johnsons, Visocchi Brothers headed a good bill to excellent business at the Colonial Jan. 6-11.

The Rollickers Burlesquers, with Kathryn and Violet Pearl and good company, drew big audiences Jan. 6-11 at the Gaiety.

GEORGE W. HEDRICK.

CINCINNATI ON THE OHIO

CINCINNATI, Jan. 14 (*Special*).—Gilbert and Sullivan Festival company opened a successful week of revivals at Lyric Jan. 5, with a brilliant and intimitable production of The Pirates of Penzance, crowding houses throughout the week with balance of a repertoire—Patience, Pinafore, and The Mikado.

George Nash and Edward Abels in Officer 666, opened at the Grand Jan. 6, and brought a week of good business. Well-trained company supported the stars in production of laughable piece.

Maclyn Arbuckle in The Round-Up at Grand Jan. 12. Original production of Bunty Pulls the Strings at Lyric Jan. 11. Emery Auditorium: Schumann-Heinck in concert recital Jan. 7. Mrs. Werner West at Music Hall, with Symphony Orchestra, Jan. 12. Stetson's revival of Uncle Tom's Cabin at Heuck's Jan. 6-11: meritorious production witnessed by capacity. Walnut: Excellent company had good week in Fortune Hunter Jan. 5-11.

Keith's: Jessie Busley and company in Miss 318 Jan. 6-11, and other snappy acts drew. Gus Edwards in 1913 Song Review Jan. 13.

People's: Harry Cooper, with Girls from Joyland, Jan. 5-11: attraction and business both good.

Standard: Billy Arlington, with Golden Crook attraction, Jan. 5-11.

Orpheum: Lasker's Six Hoboes headed an entertaining bill Jan. 5-11.

Empress: Al. Lewis and company in The New Leader headlined attractive bill Jan. 5-11.

Motion picture houses are billing, offering high-class films, and report satisfactory business.

JOHN W. CAMPBELL.

ERLAN WILCOX AND BLANCHE PICKERT.

Blanche Pickert and Erlan Wilcox, whose picture is herewith presented, are two distinguished members of the Pickert Stock company traveling the Southern States. Miss Pickert is considered by press and public one of the most versatile actresses on the American stage, and wherever she appears she makes a host of friends and admirers. They have the best wishes of THE MIRROR.

DON'T LIKE JOHN DREW'S PLAY

Boston Critics Unkind to "The Perplexed Husband"—Other Attractions Go Well—Mayor Fitz's Tax Idea

BOSTON, Jan. 14 (*Special*).—Last night there were a number of interesting openings. At the Tremont, Milestones, the Arnold Bennett-Edward Knoblauch success, began what will probably be a long engagement. The play has been awaited with as much curiosity as anything that has come to town this season.

On Monday also the Boston reopened with The Garden of Allah, after a week spent in preparing the stage for the spectacular desert scenes. Dorothy Donnelly, Lawson Butt, and Charles A. Stevenson are in the company.

At the Castle Square John Craig produced The New Sin, with a cast including himself, George Henry Trader, Donald Meek, and Walter Walker. Mr. Craig deserves great credit for his courage and enterprise in producing, purely on account of its unusual merit, a piece which has little of the appeal of the routine stock play. Next week the bill is Believe Me, Xantippe, the Harvard prize play for this year.

The Perplexed Husband, in which John Drew is appearing at the Hollis, is not a deeply significant play. Boston critics have treated it anything but kindly. Nevertheless, it succeeds in being all it sets out to be. The star's few opportunities he makes much of. Mary Boland is delightful as the beauty-worshiping Kallela, playing her with a delicious unreality that exactly denotes the part. Herbert Druce as the prophet Woodhouse strikes the right whimsical note, and Nina Sevening, Alice John, and Margaret Watson are capital. Next week, Mrs. Fiske in Edward Sheldon's The High Road.

The Merry Countess, at the Shubert, is perhaps the best musical piece that has come to Boston so far this season. The company is capital, including as it does Maurice Farkoa, Jose Collins, Fritzie von Busing, Forrest Huff, A. W. Bascomb, and Martin Brown.

The Ziegfeld Follies of 1912, now at the Colonial. Bert Williams supplies his rich and genuine humor and shares honors of performance with Elizabeth Brice, who does much with slender material.

Hanky Panky, at the Majestic, is about the same as before. Harry Cooper, Bobby North, Max Rogers, and Florence Moore are all as funny as ever. Carter De Haven is missed, but Clay Smith, in his place, is clever. Next week, O rare treat! Bunty Pulls the Strings, with Molly Pearson and the rest of the first company.

Other current attractions are The Woman, which has settled down for a long run at the Park, and George Ariiss, who will remain this week and next, at the Plymouth, with Disraeli.

At the St. James the stock company is doing The Greyhound. Paul Armstrong's marine melodrama, which was seen this fall at the Boston with Elita Proctor Otis.

The operas for the week at the Boston Opera House are: Pelleas and Melisande, on Monday; Carmen, for the first time this season, on Wednesday; The Jewels of the Madonna, for the first time in Boston, on Friday, with Edvina, Gay, Zenatello, and Marcoux as the chief singers, and Haensel and Gretel and Cavalleria, on Saturday.

At a recent meeting of the stockholders of the Opera House C. K. Cobb, H. M. Sears, and H. D. Burnham were elected directors. Grand opera night was observed at the City Club last week. A dinner was given at which Director Russell and Manager Macdonald were guests, and Madame Gay and several other singers of the company gave a concert.

At the Bijou, one-act play for the week, At the Capitol, by Louie R. Stanwood, a clever Radcliffe graduate. In the cast are Betty Barnicoat, George Crosby, George Abbott, and Francis Williams.

Following Mrs. Fiske's fortnight at the Hollis, which begins Monday, will come Billie Burke for a similar period in The Mind-the-Paint Girl.

His Honor the Mayor, John F. Fitzgerald, friend of art and morals, would like to see a tax of one per cent. or more on the receipts of all theatrical shows playing in Boston. He is disturbed to see Harry Lauder and Gaby Deslys carrying off so much of our citizens' money. So far none of the managers has approved the plan.

Robert Mantell in Shakespearean repertoire will follow The Merry Countess at the Shubert. Mr. Mantell has not appeared in Boston for many years.

The Municipal Theater company of Northampton came to Boston for a single performance Jan. 14, the play being The Little Town of Bethlehem, by Mrs. Spencer Trask.

George Henry Trader, stage director for the John Craig company, last Thursday addressed the School of Expression on "The Art of the Actor."

FORREST IZARD.

BILLS OF PLAY IN BROOKLYN

Footlight Favorites Please the City of Churches Beyond the Bridge

BROOKLYN, N. Y., Jan. 14 (*Special*).—Christie MacDonald and company in The Spring Maid proved to be a delightful entertainment for the large audiences which made their way to Teller's Broadway Jan. 6-11.

The Red Petticoat, with Helen Lowell in stellar role, delighted patrons of the Majestic. Miss Lowell cantivated theatergoers.

Montauk audiences applauded Emma Dunn's fine example of naturalistic acting in The Governor's Lady.

Anniversary week at the Orpheum greeted patrons of that playhouse with a coterie of excellent entertainers. Grace La Rue, Henry Woodruff, Eddie Leonard and Mabel Russell, Paul Morton and Noami Glass, Hoey and Lee, Joe Jackson, Bird Millman Trio, Travillia Brothers, Six Kirksmith Sisters, Bison City Four, Bartholdi's Birds, Louis Reinhardt, and the Seal with a human brain.

Virginia Harned and company headed Bushwick bill, while Lillian Shaw, Laddie Cliff, The Stage Door Tender, a comedy skit; Dorothy Bronner and Joe Ratcliffe, and other worthy skits added to the pleasure.

Five Musical Knapps drew premier position at De Kalb. Charles Terres and company, Adams and Terrill, Lucky and Yost, with Cooper and Ricardo fought for second honors.

To Crescent Stock company belongs credit of excellent performance of The Gamblers. George Allison was at home in the Wilbur Emmereon role, while Mabel Montgomery as Mrs. Darwin and Joseph Eccreston as the attorney were pleasing. Company, as a whole, splendid.

Robert Gleckler, William Macauley, and Emma Campbell did most commendable work in The Greyhound presented at the Greenpoint, while Minna Phillips, Nora Shelby, Jack Roach, Harry McKee, J. Hammond Dailey, G. Swayne Gordon, and Gilberta Faust were cast in minor roles.

A revival of When We Were Twenty-one was enthusiastically received by Gotham patrons. Alfred Swenson and Charles Pitt scored decidedly in their roles, Mae Desmond as Phyllis, Evelyn Watson as Eileen, and Miss Locke as the Firefly did justice to their assignments. James Kyle MacCurdy and Kate Woods Flake were seen in congenial roles, while John B. Mack, John Alexander, Henry Carlton, and others made up remainder of cast.

The original version of The Two Orphans was revived in a splendid manner at the Grand Opera House, under the direction of Noel Travers, who appeared as Pierre. Irene Douglas as Louise and Alice Newell as Henrietta deserve special mention. George Carlton was seen as Chevalier—his best assignment to date.

For the third time this season Director Thaddeus Gray has booked high-class productions to supplant the melodramatic policy of Phillips's Lyceum Stock company. In The Woman in the Case, this week's offering, Pearl Gray was afforded a splendid opportunity to display her ability. Augusta West, Harold Claremont, Arlene Bennett, Charles Eggleston, Joseph Granby and others were well cast.

J. LEMOT DAVE.

NEWARK, N. J., AT THE PLAY

NEWARK, N. J., Jan. 14 (*Special*).—Owing to illness of John Mason, who was booked at the Newark, the house was dark from Monday to Wednesday.

Hindle Wakes was presented at the Shubert Jan. 6-10 to splendid houses. Each player deserved admiration and applause. The Bird of Paradise Jan. 13.

The Gamblers was given for the first time by the Corse Payton company at the Orpheum Jan. 6-11, and packed the houses to the doors. Hayling played the role of Mrs. Darwin with one of the road companies. Mabel Brownell brings to her portrayal an authority as well as the needful emotional resource that results in a finely vital and moving performance. Clifford Stork is well suited to the part of young Emerson, and gave one of his best performances. In fact much praise is due every member of the company, including Mabel Ratelle, Lillian Stuart, Joseph Girard, Lee Sterrell, Arthur Jarrett, Harry Roche, and S. K. Freid. Next week, Du Barry.

The Great White Diamond was presented at Jacob's Jan. 6-11.

The Queens of the Follies Bergere at Miner's crowded houses every performance.

Sam Howe and his company at the Gayety Jan 6-11.

GEORGE S. APPLEGATE.

JERSEY CITY AND ENVIRONS

All Sorts of Amusements for Playgoers, Commuters and Otherwise, Across the Hudson

JERSEY CITY, N. J., Jan. 14. (*Special*).—The Master of the House was at the Majestic 6-11, to very good business, and gave best of satisfaction. Florence Reed as Bettina acted her part in a dashing manner. Malcolm Williams was a force. Grace Reals natural and winsome. Forrest Robinson was the lawyer and played it to perfection. Between Showers 13-18.

Orpheum Players opened in The Easiest Way at the Orpheum 6-11, and from its favorable expressions by the audience instantly made good. Dorothy Shoemaker who adopted The Easiest Way was most excellent. Bernard J. McOwen as Willard Brockton did good character work, Charles Dingle as John Madison and other members of the company were all to the good. Raffles 13-18.

Young Buffalo was put on at the Academy of Music 6-11 by the favorite Academy Stock company to fine business. Dick's Last Shot 13-18.

At the Monticello 6-11 were Harry First and company in a clever playlet, and May Ward, the Dresden Doll, as headliners.

Keith's and the Bon Ton are on a high wave of success.

Maggie Cline is the headliner at the Hudson, Union Hill 6-11, and it is many moons since the Irish queen played here before. She received a rousing reception.

The Bayonne Opera House 6-11, is doing excellent business. The headliner is Loraine Dudley and company, in a good playlet.

The Lyceum (also called the Floral Bower) offers Loew acts 6-11, to splendid business.

Manager Frank E. Henderson entertained the poor children of one of the local asylums during holidays, by giving them a chance to see Mutt and Jeff, at his Majestic Theater.

At last this city is to have Corse Payton as a manager. His new stock company takes possession of the Orpheum 20, with Three of Us.

WALTER C. SMITH.

PLAYBILLS IN ST. LOUIS

ST. LOUIS, Jan. 14 (*Special*).—The Million was enthusiastically received at the Shubert Jan. 5-11. Play moved swiftly, and crowds departed in a thoroughly happy mood. In the cast, Harry Davenport, who in make-up, resembled Richard Carle, Edwin Forsberg, Charles McCarthy, Ernest Ward, Hazel Chamobell, Helen Luttrell, and Helen Gerstner, all beauties. Little Miss Brown Jan. 12-18.

The Countess Coquette at the Century Theater Jan. 5-11 was clever in dialogue and delightfully musical. Vera Allen's lovely young voice made vocal numbers exceedingly attractive. Her partner in songs, Henri Paull, deserves much praise. Entire cast excellent. Aborn's big spectacular, Chimes of Normandy, Jan. 12-18.

The Chocolate Soldier, as sung at the Garrick Theater Jan. 5-11 and Jan. 12-18, could have stayed a month.

Maclyn Arbuckle, alias "Slim" Hoover, returned to the Olympic Jan. 5-11 in that classic picture of the old West of the two-handed gunfighter, The Round-Up. Good audiences in attendance. Arbuckle is supported in his chief taking by a rare bunch of raw materials of civilization. Viola Allen in The Daughter of Hispeyon Jan. 12-18.

Rose Snow covered himself and his animated squad of show girls with glory at the American Theater Jan. 5-11. Good business. Get-Rich-Quick Wallingford Jan. 12-18.

Ten Nights in a Barroom took possession of the La Salle Jan. 5-11. The Gambler and Police Jan. 12-18.

At the Columbia Jan. 6-11 John J. McGraw the Napoleon of baseball, was the headliner. Others on the bill were Milton and De Long Sisters, Newboldt and Gribbin, Ralph Errolle, Lorette and Bud, Chick Sale, the Le Groha, and Two Alfreds.

The Toast of Paris gave Corinne De Forest and Joe Rose the center of the stage at the Standard Jan. 5-11. Stars of Stageland Jan. 12-18.

VIVIAN B. WATKINS.

PLAYS PUT ON IN BUFFALO

BUFFALO, N. Y. (*Special*).—Kismet Jan. 6-11. Otis Skinner and company in this stupendous spectacle played to capacity houses at the Star. Rebecca of Sunnybrook Farm Jan. 12-18.

Robert B. Mantell Jan. 6-11 in Othello, King Lear, Macbeth, and Richard III.; large houses; well received at the Teck. Gaby Deslys Jan. 13-18.

Victor Moore and Emma Littlefield in Change Your Act; or, Back to the Woods Jan. 6-11 at Shea's. Also Jungman Family and Bud and Nellie Helm, with Lamberti as extra added attraction.

The Great Divide Jan. 6-11 filled the Majestic.

The Cherry Blossoms Jan. 6-11 at the Lafayette.

The Queens of Paris Jan. 6-11 at the Garden. Harry K. Morton, a Buffalo newsboy, renewed old acquaintances.

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"THE SPRING MAID," with Marguerite Wright.	"THE ROSE MAID." With Evelyn Stewart.	"THE JOLLY PEASANT," A New Operetta. (In Preparation.)	LIONEL WALSH, In a new musical comedy. (In Preparation.)
"THE SPRING MAID," with Gene Luneska.	"THE ROSE MAID." With Perie Barti and Ed. Gallagher.	"THE MASTER MIND." A new drama. With Edmund Breese	TOM McNAUGHTON, Now leading comedian with Christie MacDonald. Next Season in a new musical production.
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"SOMEWHERE ELSE" IN QUAKER CITY

Savage Production in Philadelphia Put Standing Room at a Premium—"Poor Little Rich Girl" Quite Attractive

PHILADELPHIA, JAN. 14, (*Special*).—Standing room was at a premium when Henry W. Savage's latest offering, in the form of a musical fantasy, Somewhere Else, was given its premiere at the Lyric. Lee Shubert was over for the event, and was accompanied by a large number of men whose faces are frequently seen in the glare of Broadway arc lamps.

The audience was most cordial, and, while they were not tempted too often to laugh at the funny lines of Avery Hopwood, they did enjoy his utopian but not too heavy plot, and the clever situations that developed.

With true Savage thoroughness, the company and chorus were splendidly trained, and the "broilers" were as attractive and as graceful as anything seen in the Quaker city this season. The cast contained a number of old favorites, who were given a most cordial reception. Cecil Cunningham, in the original Pink Lady production, as the queen of Somewhere Else was charming and delightful, and her mellow voice, attractive figure and beauty made her fill the part admirably. Taylor Holmes made a big hit, and he deserved it, too. He was seen here earlier in the season in The Million. Others of the cast were good, and include Alene Leeka, a young prima donna with a pleasing voice, and Franklyn Farnum. One of the hits was the immobile Statue of Truth, who moved her limbs as if in pain every time an untruth was told.

Another opening at the Walnut, the following evening, was very successful from an artistic standpoint, but has proven a financial disappointment so far. The play is the Poor Little Rich Girl, by Eleanor Gates. The plot is one easily understood, of a rich girl surrounded by servants, having everything a girl could wish for, and still being unhappy because she cannot have any freedom to do what she wants, and because she sees the artificiality of all around her. The story is entertainingly told, the company is excellent and very well rehearsed. Laura Nelson Hall, seen here last year in Everywoman, made a pretty and impressive mother, while Viola Dana was charming and attractive in the title role. Grace Griswold was the designing governess, and Gladys Franklin, as the nurse, was equally as good. The male parts were effectively played by Boyd Nolan, Howard Hall, William S. Lyons and Harry Cowley.

Other attractions were all new here. Billie Burke, in Mind the Paint Girl, is playing at the Broad to big houses.

The love for melodrama, acted by a capable and talented cast, was shown by the big houses that greeted Bought and Paid For last week at the Adelphi. The New York cast was an added attraction.

Henry Miller is at his best in the Rainbow, which is now playing at the Garrick. This is Mr. Miller's first visit here in three years, and he was cordially received. Mr. Miller has practically retained his New York company.

The Quaker Girl is in its last week at the Chestnut Street Opera House, bringing to a close a long and successful return engagement.

The headliner at Keith's last week was a splendidly staged and well-acted melodrama, by Austin Strong, The Drums of Oude. It was produced by David Belasco.

At the Grand, Alma, Where Do You Live? given at popular prices.

J. SOLIS-COHEN, JR.

NEW PLAYHOUSE IN LOS ANGELES

The Morosco Opens with "The Fortune Hunter"—Paul Armstrong's New Move—Grand Opera Comes Back

LOS ANGELES, Jan. 14 (*Special*).—At the Mason, May Robson, in A Night Out, is keeping good houses in mighty good humor, Jan. 4. This short little comedy is rather uproarious and its comedy quite infectious. Broadway Jones Jan. 6-11.

A Romance of the Underworld is in its third week at The Burbank, Jan. 4, playing to packed houses. This stiring drama of Paul Armstrong's has proven unusually popular. Sunday afternoon, Jan. 5, The Burbank Company offered Miss Blanche Bates' latest success Nobody's Widow, in which Miss Izetta Jewell was seen in the role originally created by Miss Bates.

The Majestic, Dec. 29-Jan. 4, has housed A Butterfly On the Wheel for its second week. Excuse Me Jan. 5.

In The Bishop's Carriage, at the Lyceum, Dec. 29-Jan. 4, drew good attendance. Mr. Mayall capably handled the role of William Lattimer, and Miss Leone made a handsome Nance Olden. Comedy role of Edward Ramsay was delightfully portrayed by Mr. Meader. Richard Allen gave a splendid portrayal of Tom Dorgan. The Dairy Farm Jan. 5-11.

John W. Considine is in the city, and it is rumored that he is casually looking around for a sight on which to construct a new theater for his vaudeville circuit.

The new Morosco opened Jan. 6. The Fortune Hunter was the opening play, and was witnessed by the most brilliant audience of this city's society representatives. The new playhouse is most modern and exceptionally beautiful and thoroughly fireproof; in fact, one of the finest theaters in the West. Besides the lower floor there are two balconies, constructed along most modern lines, being wide and shallow; the lower floor contains but 17 rows of seats; the decorations are rich in French gray, gold and bronze, and with a light shade of green, while the draperies and carpets are of maroon. The roster of the new producing company which Mr. Morosco has assembled included Orrin Johnson, Harrison Hunter, George Relphs, Hurbert Standing, Morgan Wallace, Thomas MacLarnie, Howard Scott, James Applebee, Robert Ober, James Neil, William Wolbert, Frances Ring, Helene Robertson, Grace Valentine, Beatrice Nichol, and others.

It is rumored that Nat Goodwin has become tired of living by the seashore, and will sell his magnificent home at Santa Monica and buy or build within the city limits.

Paul Armstrong has arrived from New York, and announces that in the future he will make his home in Los Angeles, and, as proof of his statement, has purchased a pretty bungalow in the west part of the city. He, together with Mr. Morosco, will probably make this city the center for producing all of his plays. It is expected that Mr. Armstrong will close a deal with Dustin Farnum to play the leading role in The Pirate.

Richard Bennett also is to come here to star in Hurrah of the Heir, a sequel to one of his latest successes, The Heir of the Hurrah.

The Lombardi Grand Opera Company returned to the Auditorium Dec. 31 for an extended engagement of 4 weeks, and is staging some of the new operas, notwithstanding the fact that they were here but a few weeks ago. The attendance has been exceptionally heavy. Sig. Auturo Bovi is the director, and received quite an ovation on the opening night in Aida. Among the new singers are to be noticed Mme. Abanto, Mme. Vicarino, Sig. Agostini and Sig. Gio Vacchini; also Mme. Bertossi and Sig. Martino. A mass of new scenery has been obtained, and the chorus and orchestra are doing splendid work. Manager Len Behymer is exceptionally well pleased with the interest manifested in this return engagement, and believes that the support that is being given will aid greatly in making this company a permanent Pacific Coast grand opera company.

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ACTING AT THE GOLDEN GATE

SAN FRANCISCO, Jan. 14 (*Special*).—The Columbia finished a very profitable and enjoyable engagement Jan. 5 of The Rose Maid and Ben-Hur was ushered in evening Jan. 6, having been welcomed by a full house, who looked in wonderment at the master work of dramatization. The play is billed for two weeks. The leading players are Thomas Holding, Wedgwood Nowell, Ben F. Mears, Leslie Stowe, Walter M. Sherwin, Willard Blackmore, George Sydenham, Mabel Turner, Florence Auer, Mary Condon, Louise Huff, and Alice Hynes.

The Alcazar offered Paid in Full Jan. 6, Miss Vaughn and Bert Lytell having the leads.

The Cort gave us The Blue Bird Jan. 6, with the New York company, Debussy music, and augmented orchestra. The cast is very large, among which is an old San Francisco favorite, Ethel Brandon, who was an idol at the old Alcazar. She received a warm welcome. Play pleased large audience. It will not play any other city in Northern California. An electric hoist was installed for The Blue Beard.

The Savoy is still running The Motor Girl, with Kolb and Dill as the stars. Mr. Muehlman, manager of Savoy, and his wife, have gone East, to secure new plays for Kolb and Dill.

The Grauman's had a photoplay of Romeo and Juliet in addition to Madame Pia's sweet singing.

The Orpheum presented Constance Crawley in Oscar Wilde's A Florentine Tragedy. Walter Kelly was the feature of a big bill Jan. 5.

At the Empress Fun in a Cabaret was topline attraction, and Pauline Fletcher and company offered The Girl with the Taking Way.

Pantages divided honors between the seal act and the Tasmanian-Van Dieman Acrobatic Sextette.

Maude Adams in Peter Pan, David Warfield in The Return of Peter Grimm, Excuse Me, and Bunty Pulls the Strings are plays we soon shall see; also Broadway Jones.

Lombardi Opera company at the Valencia for four weeks, commencing Jan. 26, under manangement of Will Greenbaum, opening with Oulda.

F. R. Benson, a noted English actor, is here to confer with directors of the 1915 Exposition, with a view to produce a series of pageants.

A. T. BARNETT.

"MAN WITH THREE WIVES" IN PROVIDENCE

PROVIDENCE, R. I. (*Special*).—Providence was one of the first cities to witness the Shuberts' new musical comedy, The Man with Three Wives which was on view at the Providence Opera House 6-8. The cast includes Cecil Lean, Sydney Grant, Alice Yorke, Charlotte Greenwood and a number of other stars who work in unison toward a fine production. Mme. Prager and an all star Yiddish Company gave two performances at the Opera House 9-10 to fair business. Harry Lauder closed the week with two performances 11 to fine houses. Mutt and Jeff 13-18. Denman Thompson's Old Homestead at the Colonial 6-11, was signal for good business. Don't Lie to Your Wife 13-18. The Empire offered the first of its series of old-time popular plays in Hazel Kirke 6-11. Camille 13-18. Keith's offered a bill strong in new acts. It is headed by More Sinned Against Than Usual—followed by clever people. Clark's Runaway Girls held the boards at the Westminster 6-11. Al. Reeves's Beauty Show follows. Bell Family 13. Get-Rich-Quick Wallingford and The Red Widow are among the early bookings at the Colonial. The Players won new laurels with a fine performance of The Tyranny of Tears, which they presented for charity at the Talma 9, 10

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Vaughan Glaser Players Boyd's Theatre, Omaha

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LEADING MAN Crescent Theatre, Brooklyn

AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.

ALABAMA.

MOBILE. — MOBILE: Rainer's Hunt pictures 1-4 pleased fair business. Elks' Minstrels (local) 7: direction Dreaper and Miller; a real show; excellent, to large business. Adelaide Thurston 10. — LYRIC: Musical Comedy 7. Jolly-Wild co. in Over Night in Boston 6-11; good attraction. Until further notice policy of this house will be musical comedy.

ARKANSAS.

PINE BLUFF.—ELKS': The Talker 1; excellent attraction and co.; good business. Billy the Kid 9. Freckles 10. Honey Boy Evans's Minstrels 16.—ITEM: Warren Munsell and Jean Newton, members of Talker co., were entertained by relatives while here.

HOT SPRINGS.—AUDITORIUM: Madame Sherry 1; two performances; good business. Margaret Anglin in Green Stockings 2; excellent co.; good business. Freckles 9. William H. Crane 10 in Senator Keens House.

TEXARKANA.—GRAND: Madame Sherry 2; disappointed a crowded house. Billy the Kid 4. William H. Crane in The Senator Keens House 9. Freckles 11. Officer 666 18.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Littlest Rebel 6. Red Rose 11. Louisiana Lou 13. The Gamblers 14.—BURNS: Y. M. C. A. star course, Berzen-Marx co. of Entertainers 7. Caroline White 11. Musical Club, Madame Sembrich 13.

CONNECTICUT.

BRIDGEPORT. — LYRIC: Eleanor Cleveland's personal success 6-11 was heightened by strengthened co., and A Man's World was pleasing. Margaret Lewis and Bennett Southard did notable work, and the new leading man, Clifford Bruce, was well cast. Baby Chelfo had the distinction of repeating her success of the week previous with the Foil Players, and in a more ambitious role. The Royal Mounted 13-15.—POLI'S: Weston and co. in Six Attorneys top the bill 6-11 in co-operation with Billie McDermott, Three Keatons, Barr and Hone, Fields and Lewis, Mosher, Hayes and Mosher, and Adonis and his Dog. Harry Jeroy has been appointed conductor of the new house orchestra. —PARK: Clark's Runaway Girls 3-4. Harry Lauder and vaudeville 6. Richard Carle and Hattie Williams in The Girl from Montmartre 8. Al. Reeves's Beauty Show 9-11. Neil O'Brien's Minstrels 14. "Bluch" Cooper's new show 16-18.—PLAZA: Extensive alterations; house starts off with success in its new 10-20 cent venture, featuring Al. Hermann, La Wanna Trio, Lapeta Peres, Patrick and Sampaer, and five reels of pictures make up the bill. Four performances a day will be given.

WILLIMANTIC.—LOOMER: Pullman Tourists 4. Adamowski Trio 9. U. T. C. 11.

GEORGIA.

ROME.—OPERA HOUSE: Spring Maid 2; packed house.—ITEM: Joe Spiegelberg has resigned management of Opera House, and will enter the theatrical booking business, with offices at 123 North Park Street, Chicago.

ILLINOIS.

AURORA.—GRAND: Sweetest Girl in Paris 3. Rainer's African Hunt 4; excellent, to medium business. Lena Rivers 5 to medium business.—FOX: Vaudeville. Sebastian-Merritt co., Harry Beresford co., Sing Fong Lee, Adair and Adair, Edith Merrilees Trio, Bothwell Browne in Serpent of the Nile, Roach and McCurdy in The Big Noise, Elving Wards, Lavere and Palmer. Little Miss Mix-Up follows.

ALTON.—TEMPLE: Special picture, Mexican Border Raiders, 1; good business. Primrose and Dockstader's Minstrels 5; two capacity houses; well amused. The Spring Maid 12, 13. St. Louis Symphony Orchestra 15.

TAYLORVILLE.—ELKS': Vaudeville and pictures 1-4; business good. House of a Thousand Candles 6; excellent co.; large audience. The Man, the Girl and the Game 13.

OTTAWA.—OTTAWA: Officer 666 Dec. 28 delighted capacity. Sweetest Girl in Paris 29 pleased good house. Beverly of Graustark 10. Lyman Howe's pictures 12, 13.

STREATOR. — PLUMB: Sweetest Girl in Paris 2; excellent. The Girl, the Man and the Game 3; fair attendance; pleased.

BLOOMINGTON. — CHATTERTON: Third Degree 1. St. Elmo 4.—MAJESTIC: Gruber's Big Animal Act 6.

INDIANA.

MUNCIE. — WYSOR GRAND: Little Miss Susan 1; two good houses. The Divorce Question 4 pleased two good houses. Rosary 11.—STAR: The Five Musikal Girls, Robinson and Warriner, Harry Randall, the Great Harvelle 1-4.

HAMMOND.—HAMMOND: Lena Rivers 1. Sarah Bernhardt in The Resurrection (moving pictures) 3, 4. Sweetest Girl in Paris 5. Jack Bessey Stock co. 6-12; fine business; return engagement.

FRANKFORT.—BLINN: The Thief 3; fair house. Halton Powell co. opened 6-11 to good business. Paul Rainey's African Hunt pictures 13-15.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: The Cow Puncher 1 failed to please light business. Mrs. Wiggs of the Cabbage Patch 3 pleased good audience; Grace Hodgkins excellent in title-role. Hazenbeck-Wallace pictures 4; good; fair business. Marshall Farnum in The Littlest Rebel 7. The Great Divide 15.—ITEMS: Howard Brandon, of Crown Play co., was here 1, to close Cow Puncher co., because of co.'s inability to get eatable people.—Press reports since first of year indicate that Laura Frankenfield is making hit of her professional career in role of Jacqueline in Madame X.—The Women's Self-Government Association of the State University of Wisconsin have presented resolutions to managers of theaters in Madison protesting against certain forms of sketches being presented.—Marshall Farnum, of The Littlest Rebel, will direct stock cos. at Sioux City and Duluth next Summer. Joseph Bermer and Louis Doniketta, who are interested with A. H. Woods and Mr. Farnum in The Littlest Rebel, will be associated with Mr. Farnum in the stock co. venture.—Will S. Bowers, formerly city editor Des Moines *News* and now with the St. Paul *Dispatch*, is author of Her Gentleman Friend, a vaudeville sketch, now being presented in the mid-West by Mary Bisselow and co.—A syndicate of local business men at Waterloo has been formed to build a new vaudeville theater in that city. J. W. Marcelis, formerly of the Waterloo Orpheum, is interested.

BURLINGTON.—GRAND OPERA HOUSE: The Million 3 to good business and well received. Brewster's Millions 4; two paying houses. Whittaker Stock co. 5 to two fair houses. Marshall Farnum in Littlest Rebel 10. Girl and the Tramp 12. Louisiana Lou, with Alexander Carr and Sophie Tucker, 13. Howe's pictures 17. Madame X 18.—GARRICK: Week 6, first half: Chester Johnstone, Bonita, with Jack Crispen; Weston and Young. Five Armanis. Last half: Professor Roberts, Emile Seats, Johnny and Maxie Fogarty, Don Carlo's Marionettes.

CLINTON.—CLINTON: Fritzi Scheff in The Love Waltz 4; scored a great success; play delighting a near capacity audience.

FORT DODGE.—PRINCESS: Vaudeville 1-4. Military Girl 10.

KANSAS.

SALINA. — CONVENTION HALL: Madame Sherry 2; good co.; fair business. Kindling 4; Miss Patton made great hit. Divorce 16.—NEW: Wolf 1 pleased. Prince of To-night 8.

LAWRENCE.—BOWERSOCK: Freckles 2; fair co. and business. Bunty Pulls the Strings 3; Molly McIntyre as Bunty with excellent supporting co. pleased good house.

JUNCTION CITY.—LYRIC: Prince of To-night 3; good co.; fine business. Madame Sherry 4; element co., to fair business. Kindling 11.

PARSONS.—ELKS': Talbot Players Stock co. 6, 7. The Chocolate Soldier 8. Christian Science Lecture 9. Talbot Players 10, 11. Prince of To-night 13.

FORT SCOTT.—DAVIDSON: Whyte Dramatic co. 4-6; fair houses.

LOUISIANA.

NEW ORLEANS.—DAUPHINE: A week of splendid attractions was noted 5-11 in Everywoman; well presented; was a big drawing card. Passion Play 12-18.—TULANE: The Woman 5-11. Julian Eltinge 12-18.—FRENCH OPERA HOUSE: Quo Vadis 4; first production this season. Les Huguenots, matinee, 5; Les Cloches de Corneville, night, 5. Madame Butterfly 9. Quo Vadis 10. Tales of Hoffmann 11.—GREENWALL: Burlesque, with Louie Dacre as the special feature, 5-11. — CRESCENT: George Evans's Minstrels 5-11; best of its kind.—LYRIC: Peruchi-Gyssene Stock co. in U. T. C. 5-11. St. Elmo 12-18.—HIPPODROME: With vaudeville and motion pictures is drawing well. All motion picture houses well patronized. The Carnival season proper opens Dec. 30, with the Momus Pageant as the attraction.

MAINE.

BATH.—DREAMLAND: Morgan and Dixon, Russell and Hartman, and photoplays 4. Newport and Stirk and photoplays 6, 7. Girl of the Mountains 8.

BRUNSWICK. — CUMBERLAND: Freckles 9. Harrington Reynolds in The Angelus 14.—PASTIME: Great Marco and photoplays 6-11.

MASSACHUSETTS.

FALL RIVER. — SAVOY: Grace George's successful comedy, A Woman's Way, was presented by the Malley-Denison co. week of 6-11 in an exceptionally fine manner. It marked last appearance of Richard Thornton, who closed his engagement with co. 11. Carolyn Elberta, Bernard Steele, Margaret Pitt, Sydney Erwin Rizer, Norman Wendell, Margaret Johnson, Winona Bridges, Allan St. John, Ethel Dage, Harold P. Parks, Irving Wolff, and Frank E. Lamb gave excellent support. Stage Director Frank E. Lamb received many compliments for completeness of production. — ACADEMY: Stamen-Alls Arabian Nulus, ten in number. Telegram Four, Mr. and Mrs. Sidney Reynolds, Raymonde Holland West Players in Trapping Santa Claus. Knight Brothers and Plantelle, George Darling, and Lowe and Richard gave best of satisfaction to large attendance 2-8.—PURITAN: Large attendance; good bills 2-8. Fox and Clark, Ines Clough, Ira Kessner, Dicking's Animals, and Jerke and Hamilton.—BIJOU: Attendance increased; good bills being the rule. George N. Brown and co., Neal Sullivan and co., Alberto, the International Opera co., Al. Barlow, Frank Dwyer, and William Gamble; three local vaudeville men made their first local appearance 2-8. Lavinos, Josselyns in A Slave of the Galleys, and the Goodhue-Luttringer Tabloid Stock co., consisting of Al. Luttringer, John Duran, William Marion, George Barr, Rachel Barr, and Lillian Lucas 2-8.—PREMIER: Reopens in February.—PALACE: Good line of attractions to good attendance. — ITEMS: Richard Thornton will close engagement with Malley-Denison Stock co. 11.—Gus Forbes has been engaged by Manager Phillips as leading man of Malley-Denison co., opening 13 in The Great Divide.—J. D. Bramson, a very courteous and well-liked young man of this city, has been appointed assistant treasurer of the Savoy.—Irving Wolff has been selected by Stage Director Frank E. Lamb as assistant stage director of Savoy Stock co.—A large number of friends of Austin McHugh, author of Value Received, came in from New York 6 to witness first production of his new play by the Hathaway Stock co. at New Bedford 6-11.—Mr. and Mrs. William Mills, Jr. (Ruby Bridges), of Los Angeles, Cal., who have been visiting Mr. and Mrs. Allan St. John (Winona Bridges), of Malley-Denison co., have returned to their home.—Douglass Hone has closed his engagement with Klimt-Gassolo Stock co.—Owing to large attendance, Manager M. L. Phillips, of Malley-Denison co., has been obliged to play matinees daily.

SOUTHBRIDGE.—BLANCHARD'S: Vaudeville; headed by the Barlows in a talking and musical act. The piano selections by Miss Barlow received deserving applause. Kaiser's Terriers, a dog show of merit, amused both young and old. Other acts included the Human Alligator and the added feature act, the Texas Four (musical) received applause. N. Apel presents for the first time here 13 the famous Grayce Stock co. in a repertoire of high royalty plays. Plays: The Mummy and the Humming Bird, The Wolf, Thelma, Three Weeks, Paid in Full, The Man on the Box, The Devil, Girl from Sherry's, Hamlet, and Romeo and Juliet.

MICHIGAN.

COLDWATER.—TIBBITS: Dixie Minstrels 1; good house. L. B. Wickersham (lectures) 7. Girl and the Drummer 8. Sweetest Girl in Paris 15.

SAULT STE. MARIE.—SOO OPERA HOUSE: Fortune Hunter 3; good co. and business. Lyman H. Howe's motion pictures 7, 8.

MINNESOTA.

WINONA. — OPERA HOUSE: Just Plain Molly, Cowboy Girl, Happy Hooligan, Moonshine, Question of Divorce, Sins of Society, Beauty and the Banker ending week 4; good house. William Hawtrey 10.

MISSISSIPPI.

GREENWOOD.—GREENWOOD: Adelaide Thurston in The Love Affair 16.

MISSOURI.

ST. JOSEPH.—TOOTLE: The Prince of To-night 1 by capable co.; pleased fair business. Madame Emma Calve and co. 10 in tableid version of Carmen and Cavalleria Rusticana. Aborn Opera co. in Bohemian Girl 11.—LYCEUM: Uncle Josh Perkins 2, 3 pleased fair business. Marshall Farnum in Littlest Rebel 4; shared honors with Judson Langill and Little Viola Savoy; business good. Freckles 5-11 pleased good business. Gypsy Love 9. Officer 666 10, 11. Thomas W. Ross in The Only Son 12, 13. John McCormack, tenor, 15.

HANNIBAL.—PARK: Bassford and Shaffer Comedy co. in vaudeville and pictures 1 pleased two good houses. Get-Rich-Quick Wallingford 7. The Bohemian Girl 10. Spring Maid 27.—NEW STAR and the MAJESTIC: Attracted good business in bills and pictures Dec. 30-4.

NEBRASKA.

LINCOLN.—OLIVER: Uncle Josh Perkins 4. The Girl from Tokio 7. George Sidney 8. Officer 666 9.—ORPHEUM: Programme for week ending 4: exceptionally good and played to capacity business.—LYRIC: Excellent programme to capacity 4. Graham's Rats (not white), Krag's Trio, Lola Milton and co. News and Eldrid, and pictures.—ITEM: Local I. A. T. S. E., No. 181, held its second annual Get-To gether Banquet on the stage of the Orpheum Theater Saturday night, 4, immediately following performances at various houses.

FREMONT.—LARSON: Girl from Tokio 2; lively show; fair business. George Sidney in Busy Izzy 7.

NEW HAMPSHIRE.

DOVER. — CITY OPERA HOUSE: Welchman, Clifford and Taylor, Herbert Johnson, and pictures 4; good business. Spring Maid 13. Captain of Plymouth 22 (local).—ORPHEUM: Moran and Moran, Mr. and Mrs. Thomas, and pictures 4; pleased big business. — LYRIC: Tenney and Allen, Francis Elliott, Bernard and Bland, and feature pictures 4; delighted.—STAR: Drew fair; well pleased audiences 4.

BERLIN. — ALBERT: Klark-Urban co. 4; good co. to large audiences. Plays: Wildfire, Sign of the Four, The Golden Rule, Man of the Hour, Northern Lights, Rattles, Matchmaker, Dairy Farm, Freckles 7, Angelus 13.

PORTSMOUTH.—THEATER: Carolina Comedy Four, Rita Curtis, Ruby Follins, and good picture programme 2-4. Broadway Trio

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NEW YORK

Joe Flynn, and the regular reels 6-8: biz business. Shrine Maid 14.

NEW JERSEY.

CAMDEN. — TEMPLE: Stock co. presented The City 6-11, and drew packed houses. Local players made big hit of Clyde Fitch's latest drama, and won instant favor. Hollis Holden, popular leading man, interprets the difficult role as that of George Edward Hannock, the dope fiend brother, and carries first honors; good emotional acting displayed by Mr. Holden, Maude Wilson as Cicely Rand, and Lorna Elliott as Teresa Rand, who carries the principal feminine roles, are excellent. Supporting this clever co. who appear in the cast are: Minnie Wilmer, Laura Hill, George B. Berrell, Ralph Barton, George Faulkner, W. C. Brown, and John McHenry. Produced under the direction of George B. Berrell.—BROADWAY: Keith's vaudeville house offers usual good bill, with Willard's Palace of Music as headliner, 6-11, with five other novelty acts; crowded performances.—COLONIAL: Continues to featured photoplays; excellent business. G. JOHNSON HARTEL.

BURLINGTON.—AUDITORIUM: An excellent vaudeville and photoplay bill drew an overflowing audience 1.—ITEMS: Nat Farnum, under whose management Seven Foolish Scholars are seen, expects to take act to Europe in May. —Millville is to have a new house.

NEW YORK.

BINGHAMTON.—ARMORY: Three packed houses daily 6-8 to following excellent vaude bill: The Four Melody Monarchs, Polly Pringle and Pets, including eleven people; May Elinor, Harry and Burnie Lowe, Cree, the formation of woman. — STONE: Vaudeville to overflowing business 6-8, with The Thoroughbred, the Three Follies, vocalists; Harry Fenteile and Valorie Violet Roy La Pearl, and the Three Emersons. Charles K. Champlin Stock co. 13-18.

SYRACUSE.—WIETING: Top o' th' Morning 2-4; good-sized houses. Butterfly on the Wheel 6-8; excellent impression; large houses. —EMPIRE: Robert Lorraine in Man and Superman 3, 4 to good business. The Light 6-8 failed to illuminate and drew small houses.—BASTABLE: Bernard Daly in Dion O'Dare 2-4 pleased. The Merry Whirl 6-8; good performances.

NIAGARA FALLS. — INTERNATIONAL: Butterfly on Wheel 4; poorly played; medium house. — CATARACT: Arnell Stock co. in Witching Hour; well played; poor house.—ITEM: John Todd, popular and capable actor, who has had quite an interesting time partering between the above two stock cos., has decided to return to the International Players.

NEWBURGH.—ACADEMY OF MUSIC: Frances Starr in The Case of Becky 6 to good business; pleasing performance. May Irwin in Widow by Proxy 7 to good business. Moving pictures and vaudeville 8, 9; crowded houses. Sis Hopkins 10. Within the Law 13. Moving pictures 11-18.

SALAMANCA.—ANDREWS: Traveling Salesman 2 pleased good house. Chauncey Keiffer co. 6-11. Plays: Open Window, Fatal Wedding, Carmelo, and The Parson and the Girl; good co.; biz business.—ITEM: Manager Andrews has just added several new billboards to his plant, making twenty-five stands in all.

GLOVERSVILLE. — DARLING: Vozel's Minstrels 4. New York Philharmonic Orchestra 6; great house. Frances Starr in The Case of Becky 9.

NEWARK. — NEWARK OPERA HOUSE: Rosary 2; good business. Moving pictures and vaudeville 4; capacity. Isle of Smiles 6 pleased.

BATAVIA.—DELLINGER: Traveling Salesman 7 pleased fair business.

WELLSVILLE.—BALDWIN'S: W. Hedger Holmer in Isle of Smiles 11.

NORTH CAROLINA.

GOLDSBORO. — MESSENGER OPERA HOUSE: School Days 2 pleased good business. Howe's pictures 7. Paul Bilmore in The Havoc 14.

OHIO.

SPRINGFIELD.—FAIRBANKS: Louisiana Lou 2; well received; fair house. Smart Set 3, 4; good co.; fair business. Girl of the Underworld 6; co. very weak; fair patronage. Modern Eve 7 gave evident satisfaction to moderated audience. Sheehan Grand Opera co. 9, 10. Mutt and Jeff 11. The Pink Lady 16.—NEW SUN: Gallagher and Gray, Stewart Sisters and Escorts, Paul Earl, Gibson Brothers, the Four Brass Men 6-11.

ZANESVILLE.—SCHULTZ: A Modern Eve 8; fine co.; good business. Madame X 9; Adelaide French in title-role; good co.; fair business.—ORPHEUM: Shaw's Big Animal Circus and four other vaudeville acts 6-8; good co. and business.—WELLER: Dockstader-Primrose Minstrels 15.—CASINO: Watermelon Jubilees 8; very attractive.

FREMONT.—OPERA HOUSE: Shepherd of the Hills 2 pleased good audience. The Newlyweds 3; good house and performance. Miss Nobody from Starland 9.

CAMBRIDGE. — COLONIAL: Bought and Paid For 7 attracted a fair crowd and pleased. Little Shepherd of the Hills. Smart Set 13.

ASHLAND.—OPERA HOUSE: Baby Mine 6 (return) delighted good house. Miss Nobody from Starland 15.

CIRCLEVILLE.—GRAND OPERA HOUSE: Seven Hours in New York 2 pleased large house. Shepherd of the Hills 7. Mutt and Jeff 8.

WARREN.—OPERA HOUSE: Baby Mine 2 pleased fair house. The Great Divide 4.

OKLAHOMA.

MUSKOGEE.—HINTON: Chocolate Soldier 1; prices advanced; didn't come up to expectations. W. H. Crane in Senator Keeps House 3; splendid co.; good house.

SHAWNEE.—BECKER: County Sheriff 4; good co.; poor business. Grace Drew in Alma, Where Do You Live? 5; excellent; fair business.

OREGON.

PORTLAND. — HEILIG: The Blue Bird; large and appreciative audiences; large receipts. A Modern Eve 6. The Confession follows.—ORPHEUM: Eternal Waltz as headliner drew good houses. Ralph Hers 6.—BUNGALOW: The Rosary 4.—BAKER: In the Bishop's Carriage; well attended. Dark 6.

PENNSYLVANIA.

JOHNSTOWN. — CAMBRIA: Monte Carlo Girls 1; good attraction. Al. Field's Minstrels 3; good business. The Aborn Grand Opera co. in Madame Butterfly and Il Trovatore 7; splendid performances. The Girls from Reno 8. Balkan Princess 10. Pearl from Holland 11. Jules Falk, violinist, and Arthur Fischer, pianist, 13. James T. Powers in Two Little Brides 14.—ELKS': The Troubadours, a traveling musical organization, gave delightful concert and music for dance 7 at the Johnstown, Pa., Lodge of Elks, No. 178.

ALTOONA. — MISHLER: Aborn English Opera co. 6 presented Il Trovatore and Madame Butterfly to large appreciative audience. Sarah Bernhardt (moving pictures) 7; good business. Girls from Reno 8; big house. Jules Falk 9; good attendance. Pictures 10. Balkan Princess 11. Pearl of Holland 13. Gioia Goni 14. James Powers 15.—ORPHEUM: Colonial Sextette; business continues big.

GREENSBURG.—ST. CLAIR: Bought and Paid For 1 pleased good houses. Bunty Pulls the Strings 6; co. and business good.—ITEM: Keaney Theater, for past few years devoted to vaudeville and pictures, is being remodeled, and will open shortly under management W. H. Lightcap as a popular-price combination house.

CORRY.—LIBRARY: In Old Vermont 2-4; rural drama, to fair business; the co. were stranded on arrival, and Manager Parker offered them the house for the three nights; by aid of Elks and Saturday night attendance hotel bills were paid. Get-Rich-Quick Wallingford 16.

RENOVO. — RENOVO: Girl from Rector's 4; excellent; large and well-pleased audience. Sarah Bernhardt as Queen Elizabeth in Daniel Frohman's motion picture production, matinee and night 8 to large audiences both performances.

EASTON.—ORPHEUM: Il Trovatore 1; good business. Rejuvenation of Aunt Mary 4 pleased. Girl of My Dreams 9. Al. G. Field's Minstrels 10. The Girl from Rector's 11.—ABLE'S OPERA HOUSE: The Tourists and vaudeville 6-11.

READING.—ACADEMY OF MUSIC: Crowded house greeted initial appearance of Lhevinne, master Russian pianist, 6. Girls from Reno 7, with matinee. Al. G. Field's Minstrels 8 to capacity.

SUNBURY.—CHESTNUT STREET OPERA HOUSE: Get-Rich-Quick Wallingford 2 had royal welcome in this city.—PEOPLE'S: Swiss Bell Ringers 6-11; S. R. O.

MEADVILLE.—ACADEMY: Madame X 6; good co.; pleased capacity. Howe's pictures 9. The Traveling Salesman 11. House dark week 13.

POTTSVILLE.—ACADEMY: Vaudeville 6-11; fair business.—FAMILY: Vaudeville 6-11 to large audiences.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY: Ida St. Leon and co. in Finishing Fanny 2; excellent impression; fair house. Henrietta Crossman and excellent co. in The Real Thing 3; warmly greeted by large audience. Margaret Illington in Kindling 6; full house; nothing but praise for co. and play. Prince of Pilsen 7, by a Savage co., delighted a full house. Black Patti 8. Frederick Warde 9-11. Margaret Anglin 15.

TENNESSEE.

KNOXVILLE.—STAUB'S: Heart Breakers 1 proved to be entertaining musical comedy of old type. Fortune Hunter 3 pleased fair business. Winsome Miss Hajos in Spring Maid delighted large audience 4; Charles McNaughton truly funny.—BIJOU: Merry Mary week of 6. —ITEM: Cable Theater, formerly the Bonita, opened 4, under management of R. B. Cable. Licensed pictures will continue.

CHATTANOOGA. — LYRIC: Adelaide Thurston in The Love Affair 1 pleased capacity business. George Damerel in Heart Breakers 2 pleased poor business. Miss Hajos in Spring Maid 3 pleased fair business. Margaret Anglin in Green Stockings 7. Margaret Illington in Kindling 14.—BIJOU: Merry Mary 4 pleased good business. Raymond Paine in Girl Question 6-11.

TEXAS.

DENISON. — OPERA HOUSE: Bohemian Girl 6. County Sheriff 10. Freckles 11.—BROOKSTONE: The Man, the Maid and the Money; fair business.

GREENVILLE. — KING OPERA HOUSE: R. D. MacLean, Odette Tyler, Charles B. Hanford, and Miss Drofnah, supported by strong co., presented Othello 1 to good business.

EL PASO.—EL PASO: Dark. The City 16, 17.—CRAWFORD: Albert Taylor Stock co. in Peaceful Valley, A Poor Relation, and We Are King 4.

MARSHALL.—GRAND: Forty-five Minutes from Broadway 2 pleased. The Man, the Maid and the Money 7. Dallas Symphony Orchestra 9.

WICHITA FALLS.—MAJESTIC: Freckles 1; good show; pleased capacity house.

SHERMAN.—OPERA HOUSE: Bell Hop 1; light business; failed to please.

VIRGINIA.

CHARLOTTESVILLE. — JEFFERSON: Three Twins 6; S. R. O. Trail of Lonesome Pine 9-13.

WASHINGTON.

SPOKANE.—AUDITORIUM: All seats for David Warfield 4 sold several days in advance, and he was prevailed upon to give a matinee of The Return of Peter Grimm. Naughty Marietta 5, 6. Kiss Waltz 8, 9.—AMERICAN: Jane Tyrrell, leading woman, appeared for last time with stock co. in Molly Wood part of The Virginian. Mrs. Wiggs of the Cabbage Patch 6. —ORPHEUM: Lily Langtry (Lady de Bathe) 5.—PANTAGES: Dr. Frederick A. Cook.

WEST VIRGINIA.

HUNTINGTON. — THEATER: Moving pictures 1, 2; interesting and entertaining. Balkan Princess 3 failed to please. Bought and Paid For 10. Henrietta Crossman in The Real Thing 14.

WISCONSIN.

RACINE.—RACINE: A Millionaire Tramp 1 drew largely matinee and evening. Fritzi Scheff in The Love Waltz 2; was finest of season.

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son and was attested by a capacity audience; enthusiastic in applause. Almenrausch-Edelweiss Amerika Buntse 5 (in German) drew nicely. Kitty Gordon Opera co. 17. Rose of Kildare 18.

WYOMING.

LARAMIE.—OPERA HOUSE: Red Rose 3; excellent, to big business. Mutt and Jeff 9. Girl from Tokio 13.—ITEM: Mr. Bosler, a relative of the manager of Red Rose co., arranged for a special train to run back from Cheyenne after the performance to Rock River, Wyo., a distance of 100 miles, in order to have the co. spend Sunday 5, on his Wyoming cattle ranch. Mr. Bosler is a rich cattle rancher.

CANADA.

CALGARY, ALTA.—SHERMAN-GRAND: Polly of the Circus 1; good co. and business. —ORPHEUM: Vaudeville. Mdlle. Ameta in classic dances, headliner. 1-4. — EMPIRE: Pantages vaudeville 2-8; excellent bill; capacity.—LYRIC: The Toronto Stock co. 4 gave a good performance of Girls.—ITEM: Calgary Operatic Society opened the New Empress at Red Deer, Alta., playing All the Comforts of Home to a large and enthusiastic audience.

LONDON, ONT.—GRAND OPERA HOUSE: Paul J. Rainey's African Hunt pictures concluded a four days' engagement 2 and pleased. Little Women 3, 4; three performances to fair attendance. A Butterfly on the Wheel 6; average house. A Marriage of Convenience (Lewis Waller) 8. Billy the Kid 10, 11. Robert Loraine in Man and Superman 16.

ST. JOHN, N. B.—OPERA HOUSE: Pollard Juveniles extended engagement for extra performance of Sergeant Brue 6. The Steamship Empress of Britain Pierrots 7, 8. Nellie Gill stock co. 9 for ten nights; opening in Paid in Full.

REGINA, SASK.—REGINA: Rose of Panama 2, 3 pleased good houses. In the Campfires Glow 4.

DELAYED REPORTS

Alabama, Birmingham, Jefferson: Fortune Hunter 2. Orpheum: Vaudeville and motion pictures. Majestic: Three Dixie Girls, Swain's Cockatoos, Morse, Hall, Appleby Christmas week. Bijou: Vaudeville. Orpheum: Dark 6 to Feb. 3.

California, Fresno, Burton: Confession 1. Ben-Hur 2, 3, 4.

Connecticut, Meriden, Poli's: Gravce Stock co. 6-11.

Florida, Tallahasse, Capitol City: Smart Set 2.

Illinois, Taylorsville, Elks': House of a Thousand Candles 6. Streator, Plumb: Officer 666 Dec. 27. Princeton, Apollo: Sweetest Girl in Paris 30. Thelma 3.

Indiana, Goshen, Jefferson: Fritzi Scheff in Love Wager Dec. 27.

Iowa, Perry, Grand: Shepherd of the Hills 2. Fort Dodge, Princess: Crane in Senator Keeps House Dec. 27.

Georgia, Cedartown, Cedartown: Introduce Me 7.

Kansas, Columbus, McGhie's: Across the Great Divide 7. Salina, New: The Wolf 1.

Kentucky, Maysville, Washington Opera House: Graham Stock co. 4.

Massachusetts, New Bedford, Theater: Vaudeville 4. Hathaway's: Stock co.: Sherlock Holmes 4. Value Received 7. Gaiety: Pierce's Players in Charlotte Temple 4. Viens: Vaudeville. Orpheum: Vaudeville 4. Brockton, Hathaway's: Thomason-Woods Stock co. Man Who Owns Broadway 4. Gamblers 6-11. City: Vaudeville and moving pictures 4. Orpheum: University Trio and vaudeville 4. Haverhill, Colonial: Vaudeville: S. R. O. Majestic: Moving pictures.

Maryland, Cumberland, Maryland: Aborn Opera co. Il Trovatore and Madame Butterfly 4. Al. Field's Juvenile Minstrels 7-10. Lion and the Mouse 11.

Michigan, Ann Arbor, Majestic: We-Chok-Be, Usher and Whiteclif in Waiting for a Car. Pearl Brothers and Burns, Thomas Q. Seabrooke 2-4.

Mississippi, Greenville, Grand: Goose Girl 8.

Nebraska, Omaha: Announced that Shuberts have relinquished their lease on the Boyd Theater, and that the Boyd will now be managed in connection with the Brandeis: Brandeis to play high-priced traveling attractions: the Boyd, for present, to continue Vaughan-Glaser Stock co.

New York, Salamanca, Andrews: Vogel's Minstrels 6. Lyons, Memorial: Rosary Dec. 31. Newburgh, Academy: Allen's Comedy co. repertoire. Frances Starr in The Case of Becky 6. Batavia, Dellinger: Himmelein's Associated Players, repertoire, Dec. 27. Corning, Opera House: Kirk Brown Stock co., The Christian, 1. Typhoon 2. Oliver Twist 3. Two Orphans 4. Amateur production, H. L. Tyler's Tuneful Liar, two-act operetta, netted $2,000 in three nights. Syracuse, Empire: Schubering and Lamb's The Light 6-8. Cortland, Cortland: Butterfly on the Wheel 3. Kirk Brown co. 6-12. Temple: Mattice Stock co. 4.

New Hampshire, Berlin, Albert: Freckles 7.

New Jersey, Atlantic City, Apollo: Schubering and Lamb's The Light 2-4.

Ohio, Newark, Auditorium: Seven Hours in New York 1. Officer 666 2. Girl of the Underworld 4. Portsmouth, Grand Opera House: White Squaw 1. Lyman H. Howe 3, 4. Carlton Sisters 6. Piqua, May's Opera House: U. T. C. 2. Circleville, Grand Opera House: Seven Hours in New York 2. Shepherd of the Hills 7. Mutt and Jeff 8. Hamilton, Smith's: Divorce Question 1. Smart Set 2. McFadden's Flats 3. Spring Maid 6. Chicago Junction, Masonic Temple: Edward Doyle Stock co. 1, in repertoire. Mutt and Jeff, Newlyweds 3.

Oklahoma, Tulsa, Grand: County Sheriff 1. Crane in Senator Keeps House 2. Chocolate Soldier 4. Carl Gregg succeeds Mr. Stewart as manager Grand.

Oregon, Salem, Grand Opera House: Modern Eve 4. Bijou: Vaudeville. Globe: Vaudeville. Clune's reels. At Napoleon's Command Christmas week.

Pennsylvania, Allentown, Orpheum: Aborn Opera co. 1. Madame Butterfly followed. Pottsville, Academy: Vaudeville 4. Family: Vaudeville 4. Meadville, Academy: Madame X 6. Bradford, Bradford: Chauncey Kiefer co., repertoire, 1-4. Movies, Michell Girls, the Belmonts, Baby Grace 2-4. Family: Pretty Peggy's Pets, Jane Mantel and co., Clara Darman, Gates and Blake, Wingow and Wiener 4.

South Carolina, Greenville, Grand Opera House: Prince of Pilsen 2. Majestic: Vaudeville, new house, opened Dec. 23.

Texas, Sulphur Springs, Jefferson: C. B. Hanford in Julius Cæsar 2. Freckles follows.

Tennessee, Bristol, Columbia: The Girl from Rector's 1. Photoplays 2-7. Harmeling: Heart Breakers Dec. 31. Paris, Dixie: White Squaw 2.

Wisconsin, Janesville, Myer's Grand: Winninger Stock co. week ending 5: The Man Who Stood Still. A Stranger from Berlin. The Village President. John the Janitor. Our German Senator. The German Detective. Our Cousin Fritz.

Canada, Windsor, Ont., Windsor: Cohen the Coo. Twiner and Grace, fiddlers and pantomime; Al. Berz, comedian; John Kissbe, Jap equilibrist; Al. Grossman, minstrel and monologue, and Wardoscope pictures Dec. 30. Moose Jaw, Sask., Majestic: Eckhardt Stock co. Dec. 27-31 in Wildfire, Baby Mine, How Bolster Butted In, Deep Purple, Great Divide, St. Catharines, Grand: Isle of Smiles 9.

PLAYERS PLEASE KANSAS CITY, MO.

KANSAS CITY, Jan. 14 (*Special*).—The Willis Wood had the pretty musical production, Gypsy Love, for the half week, Jan. 5-8, playing to good business in spite of severe weather. Phillis Partington sang leading role of Zorika so exceedingly well that she won frequent applause. Arthur Albro as Jozsi shared in the honors, while others of the company handled their respective roles with credit. Aborn Opera company in Chimes of Normandy Jan. 9-11. Officer 666 Jan. 12-18.

Bunty Pulls the Strings played a return engagement at the Shubert Jan. 5-11. Repeated her former success while other members were excellent as well. Bohemian Girl Jan. 12-18.

Thomas W. Ross in The Only Son held at the Grand Jan. 5-11, opening to big business. The new play offers the star almost as good a part as his famous Checkers. A company of merit are in support, sharing in applause of evening. Mutt and Jeff Jan. 12-18.

The Orpheum had a big triple headliner bill Jan. 5-11. Digby Bell and company, the Ballet Classique, and Gus Weinburg and company sharing in honors. Other acts found favor with big houses.

The Garden had Madame Bedinis's Horses, Earl, Wilson and company, Zelaya, and nine other acts, all well received nightly.

The Gayety had Jolly Follies Jan. 5-11, opening to two big Sunday audiences. Phil Ott pleased with his comedy. The Dazzler Jan. 12-18.

The Stars of Stageland held the boards at the Century Jan. 5-11, playing to a very satisfactory week's business. The Pacemakers Jan. 12-18.

D. KEEDY CAMPBELL.

BLANCHE RING PROMISES ST. PAUL

ST. PAUL, MINN., Jan 14 (*Special*).—Blanche Ring in The Wall Street Girl opened to a large and enthusiastic audience at the Metropolitan 5-8. Curtain calls were numerous, and Miss Ring was compelled to step down to the footlights and promise that she wouldn't remain away from the Saintly city two seasons again. Rainey's African Hunt Pictures for second time this season 9-11. William Hawtrey in The Old Firm 12-15. Rainey's Pictures again 16-18. Enchantress 19-25. Pink Lady 26-1.

The Shubert was dark 2-15. The tuneful Rose of Panama comes 16-18, with Mlle. Chapine in the leading role. The Shriners will occupy the entire lower floor the opening night. Valeska Suratt in The Kiss Waltz 23-25. Fanny's First Play and Sothern-Marlowe are early bookings.

Annie Kent, Mary Quive and Paul McCarthy, Rock and Fulton and Will Dillon made the bill at the Orpheum 5-11 a very musical one. Eddy Howard and Bert Snow made a hit in Those Were the Happy Days.

Halliday and Carlin got many laughs in the headline position at the Empress.

The Grand had Pat White's Gaiety Girls.

Janpolski appeared in popular concert with Symphony Orchestra at Auditorium matinee 5.

Theatrical contracts and the matrimonial game sometimes bring about strange conditions. This week's Metropolitan programme shows Blanche Ring under the management of her former husband, Frederic McKay, with her new husband, Charles J. Winninger in the cast as John Chester and Lawrence O'Connor.

Business at the vaudeville houses has never been better. JOSEPH J. FISTER.

"RAINBOW" AND "BLACKBIRDS"

HARTFORD, CONN. (*Special*).—Henry Miller in The Rainbow pleased good-sized audiences at Parsons Jan. 2. H. B. Warner in The Blackbirds gave a most artistic performance Jan. 3, 4 of this most interesting story, in which he was assisted by a superior company. Special scenery added to the attractiveness. Inimitable Harry Lauder kept two packed houses at advanced prices Jan. 6 in continuous merriment for an hour and a half. He was preceded by a vaudeville bill of European artists.

Tetrazzini in concert Jan. 8 drew a representative audience. Richard Carle and Hattie Williams close the week.

IN FAR-AWAY SEATTLE

SEATTLE, WASH. (*Special*).—The Quaker Girl at the Metropolitan Jan. 1-4, delighted houses averaging good business. The company is excellent.

The Kiss Waltz Dec. 29-Jan. 4 was presented with snap and vim by a capable company before houses ranging from mediums to large. Liberal applause. Good representation of beauty in cast. Some features were original.

Shore Acres Dec. 30-Jan. 8 was presented at the Seattle in a creditable manner before houses averaging good business.

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CHICAGO HEIGHTS
Stolte's Drug Store
DANVILLE
Lyric Pharmacy
Woolsenry Drug Co.
DECATUR
F. Ewing Supply House
Opera House Drug Store
E. ST. LOUIS
M. Sinding, Drugs
ELGIN
Economical Drug Co.
GALESBURG
J. W. Hoover & Co.
JOLIET
Central Drug Store
La Salle Drug Store
MOLINE
Gus Lindvall
Jurtche's Drug Store
MONMOUTH
Red Cross Pharmacy
PEORIA
B. D. McDougal, Drugs
Red Cross Pharmacy
DeKreyff's Pharmacy
QUINCY
Reed Bros.
ROCKFORD
Red Cross Pharmacy
SPRINGFIELD
Bell & Coe, Druggists
Mitchell's Drug Store

INDIANA
ANDERSON
Owl Drug Pharmacy
COLUMBUS
Hauser & UpDeGraff
ELKHART
Hemsworth Bros.
EVANSVILLE
J. F. Keene Drug Co.
Nobbsapfer, Drugs
FORT WAYNE
Meyer Bros. Co., Drugs
People's Drug Store
FRANKFORT
E. B. Merritt
INDIANAPOLIS
Charles W. Bleckodt
Forger's Pharmacy
Weber Drug Co.
S. W. Straley, Drugs
Henry J. Heuer
LAFAYETTE
A. V. Kinsly, Drugs
LA PORTE
C. Emmett Trone
LOGANSPORT
W. H. Porter & Co.
MARION
The Medicine Shop
MICHIGAN CITY
Olmsling Drug Co.
MUNCIE
Owl Drug Store
RICHMOND
Conkey Drug Co.
SOUTH BEND
Economical Drug Store
Public Drug Store
TERRE HAUTE
A. Hers
Averitt-Dorsey Drug Co.
Valentine's Drug Shop

IOWA
BURLINGTON
Sutter Ladman Drug
CEDAR RAPIDS
Bayson Drug Co.
Emerson's Pharmacy
CLINTON
James De Lange
COUNCIL BLUFFS
Opera House Pharmacy
DAVENPORT
Kleinemarter's Phar.
G. Schlegel & Son
DES MOINES
Cressey & Wingate
Lee Miller Drug Co
Lloyd Case Co.
M. J. Olsen Pharmacy
DUBUQUE
T. W. Rueto Drug Co
FORT DODGE
Oleson Drug Co.
Red Cross Drug Store
MARSHALLTOWN
Reinert Drug Co
C. J. Lander
MASON CITY
Brodie Drug Co
OTTUMWA
W. L. Sargent, Drugs
SIOUX CITY
Wm. J. Kline, Drugs
Geo. W. Bagar
WATERLOO
Knapp Drug Co.
Wangler Bros Co.
Taggart Drug Co.
C. J. Miller
Public Pharmacy

KANSAS
CHANUTE
Brown Pharmacy Co.
COFFEYVILLE
Jordan Phares Drug Co.
Kleinle Drug Co
EMPORIA
W. R. Irwin
HUTCHINSON
Briggs Bros.
INDEPENDENCE
Hubrook Drug Co.
IOLA
Burrell's Drug Store
KANSAS CITY
G. G. Lake
LEAVENWORTH
Ed. C. Pritsche
MANHATTAN
Palace Drug Co.
PARSONS
W. C. McKee, Drugs
PITTSBURG
Hall Lindberg, Drugs
TOPEKA
J. P. Bowley, Drugs
WICHITA
Higginson Drug Co.
Dorkson Drug Co.
Means Bros.

KENTUCKY
FRANKFORT
W. H. Averill's Sons
LEXINGTON
Cooper & Dunn
LOUISVILLE
Buschmeyer Bros.
Taylor Issacs Drug Co
A. Kaprion, Cost.
Newman Drug Co.
T. F. Taylor & Co.
OWENSBORO
Smith & Bates
PADUCAH
O'Steen's Pharmacy
LOUISIANA
BATON ROUGE
Van A. Woods, Drugs
LAKE CHARLES
Van Pfeil & Gordon
MONROE
Monroe Drug Co.
NEW ORLEANS
American Drug Store
P. L. Cousche, Drugs
Katz & Bestheif
SHREVEPORT
Sanson & Bolton, Drugs
Meyer Drug Co.
Carter Drug Co.

MAINE
AUGUSTA
W. H. Partridge
BANGOR
C. A. Fowler, Drugs
HOULTON
O. F. French & Son
LEWISTON
Leadbetter Drug Store
PORTLAND
A. Carter
H. H. Hay Sons
WATERVILLE
George A. Davies

MARYLAND
BALTIMORE
Williamson & Watts
S. LeRoy Robinson
H. S. Harlowsmith
Morgan & Millard, Drugs
Sungenberg-Hubleton
Spotsier-King Co.
Associated Stores Co.
Lee Williamson & Co.
CUMBERLAND
L. L. Kinge & Bro.
James E. Ford
HAGERSTOWN
Eable & Young
Central Drug Co.

MASSACHUSETTS
BOSTON
Klein's Drug Stores
Green's Pharmacy
Knight's Pharmacy
W. B. Hunt Co., Drugs
Woodward Drug Co.
S. A. D. Sheppard & Co.
Epstein Drug Co.
Jayson Drug Co.
BROCKTON
Hall & Lyon Co.
W. A. Chaplain Co.
CAMBRIDGE
Cunningham's Drug Store
FALL RIVER
Tousey's Pharmacy
GLOUCESTER
M. L. Wetherell, Drugs
HAVERHILL
Hall & Lyon Co.
HOLYOKE
Geo. F. O'Connor
LOWELL
Carleton & Hovey
Carter & Sherburne Co.
F. J. Campbell, Drugs
LYNN
J. M. Nelson, Drugs
Olympia Pharmacy
NEW BEDFORD
The Browne Pharmacy
NORTHAMPTON
Wiswell, Druggist
Osborn & Graves
PITTSFIELD
Union Drug Co.
S. FRAMINGHAM
Waverly Drug Co.
SPRINGFIELD
J. D. Smith
WESTFIELD
Edward G. Crotty
WORCESTER
Green, The Druggist
Scott & Son
Hall & Lyon Co.

MICHIGAN
ANN ARBOR
Eberbach & Son Co.
BATTLE CREEK
Baker-Jones Co.
BAY CITY
Mason & Beach
DETROIT
Mrs. Clara M. Read
Standard Drug Store
E. C. Kinsel, Drugs
Gray & Worcester
Wm. W. Viere, Drugs
Whitney Costume Co.
Mrs. B. W. Allen
Hall's Pharmacy
Pontchartrain Phar.,
F. B. Hibbler
FLINT
C. B. Crampton
GRAND RAPIDS
Peck Bros. Drug Co.
Schroeder's Drug Stores
West's Drug Stores
JACKSON
Athanesum Pharmacy
White's Drug Store
KALAMAZOO
Bollins Bros.
J. L. Wallace, Drugs
LANSING
Robinson Drug Co.
Houser's Drug Store
MANISTEE
City Drug Store
MUSKEGON
Fred Brundage, Drugs
PORT HURON
J. Lobrstorfer
Kelli's Drug Store
C. E. Bricker
SAGINAW
Markinbs & Lasbrich
SAULT STE. MARIE
Fred R. Price, Drugs
TRAVERSE CITY
E. E. Miller & Son

MINNESOTA
AUSTIN
R. G. Wold
ENDERSTON
You's Drug Store
DULUTH
Matlis Drug Stores
Wirth's Drug Store
A. E. Bendberg
MANKATO
John J. Lemm
MINNEAPOLIS
A. D. Thompson Drug Co.
Charles H. Cirkler
Vargell Bros. Drug Co.
Smith Costume Co.
Metropolitan Drug
Public Drug Co.
OWATONNA
J. B. Christgau
RED WING
Kuhn's Drug Store
ST. PAUL
Martin Gieser
A. N. Hall, Drugs
F. M. Parber & Co.
City Drug Store
H. A. Becker & Son
Chas. T. Heller
Mawser Drug Co.
WINONA
Edw. A. Brown

MISSISSIPPI
MERIDIAN
Staple Pharmacy
VICKSBURG
King & Co., Drugs

MISSOURI
BROOKFIELD
Chas. Green
COLUMBIA
Columbia Drug Co.
HANNIBAL
Jos O'Hora
JOPLIN
The Cooper Drug Co.
KANSAS CITY
Midland Pharmacy
Orpheum Pharmacy
Owl Drug Co.
Federman's Drug Store
Central Pharmacy
Cleb Pharmacy
Goldblatt Bros.
ST. JOSEPH
Saint Joseph Drug Co.
Sager's Pharmacy
ST. LOUIS
R. Schmidt, Costumer
Anti-Monopoly Drug
Enderle Drug Co.
A. Fuegar, Wigs
Judge & Delph, Drugs
City Hall Drug Store
Mrs. L. Riverling
B. Katzky Drug Co.,
Central Drug Co.
Grand-Laclede Drug
Wolf-Wilson Co.
Weinert Drug Co
Bagnell Pharmacy
H. A. Kunz
SEDALIA
Scotten Drug Co.,
SPRINGFIELD
C. H. Dalrymple

MONTANA
BILLINGS
Lee Warren, Drugs
BOREMAN
Bone Drug Co.
BUTTE
Gaffert Drug Co.
Carney's Pharmacy
GREAT FALLS
Model Pharmacy
HELENA
Parchen Drug Co.
MISSOULA
Missoula Drug Co.

NEBRASKA
BEATRICE
Bank and Bullis
FREMONT
Yohl's Pharmacy
GRAND ISLAND
Clarion Pharmacy
HOLDS
Riggs Pharmacy Co.
Meier Drug Co.
NORTH PLATTE
Stone Drug Co.
OMAHA
Sherman & McConnell Co.
Boston Drug Co.
Thos. Lydon & Son
Unlit-Ducenal Co.
Myers-Dillon Co.
Owl Drug Co.
Haines Drug Co.
Paxton Hotel Pharmacy

NEW HAMPSHIRE
BERLIN
Courmeyer Pharmacy
MANCHESTER
O. L. Gignere, Drugs
NASHUA
Central Pharmacy

NEW JERSEY
ASBURY PARK
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Bijou Pharmacy
Opera House Drug Store
CAMDEN
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HOBOKEN
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NEWARK
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Chas. Holshauer
Riker & Sons Co.
Menk's Pharmacy
Crescent Drug Store
L. Bamberger & Co.
NEW BRUNSWICK
Van Duersen Pharmacy
Mentgue's Pharmacy
Miller's Drug Store
ORANGE
James C. Hahes
PASSAIC
Carroll Drug Co.
PATERSON
Liggett's
Samuel Sykes
James L. Smart
F. W. Bowne
PERTH AMBOY
Lauer Drug Co.
TRENTON
Chas. Stuckert
Riker's Drug Store
UNION HILL
Lauer Drug Co.
WILDWOOD
Major's Pharmacy

NEW YORK
ALBANY
Warner Drug Co.
Wm. Sautter Co.
Morris Drug Co.
Louis Sautter
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Wm. Wilson, Jr.
AUBURN
A. E. Adams, Drugs
Osborne House Phar.
Chas. H. Sagar Co.
BINGHAMTON
Waldron Drug Co.
BROOKLYN
Block Drug Co.
F. J. Morrisey
Thos. H. Buhlr
H. Burkhardt
M. G. Kantrowitz
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I. Schlossberg
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A. H. Lawrence, Cost.
Alex. Gardner
R. C. Knipe & Son
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Gibb's Drug Store
Liggett's
Potter-Busscher Co.
Sadlo's Drug Store
Hoegaard-Sloan Co.
Dodge's Drug Store
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A. Kamenetsky
ELMIRA
Terbell-Calkins Co.
Calvin & Ingraham Phar.
Gerity Bros. Drug Co.
FISHKILL ON HUDSON
Loughran's Pharmacy
GLENS FALLS
Kerr H. Bentley, Drugs
GLOVERSVILLE
Windsor Pharmacy
HUDSON
Kenney Drug Co.
ITHACA
Arthur D. Brooks & Son
JAMESTOWN
Swanson Drug Co.
KINGSTON
Wm. S. Ettinge
LITTLE FALLS
O'Rourke & Burley
LOCKPORT
Bayliss & Sweet
MECHANICVILLE
N. T. Van Benscoter
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McMonagle & Rogers
MT. VERNON
Anderson's Pharmacy
NEWBURGH
Merritt's Sons
NEW ROCHELLE
N. J. Patterson
NEW YORK
Knickerbocker Pharmacy
Gibbins, the Druggist
Hegeman & Co.
Wm. H. Siker & Sons
Circle Pharmacy
NEW YORK—Cont.
James' Drug Stores
John W. Perrine
Geo. Steinbrenner, Wigs
Polk's Pharmacy
A. H. McRae & Co.
United Drug Stores
Krause & Co.
Parson, Stat. Drug Co.
Halper Bros.
S. Heimann, Ph. G.
Cody & Berger
Griffith's Pharmacy
E. J. Smith
Sayer Drug Co.
C. A. Heinrichsen
Harry Delon
Dorb Drug Co.
Schaaf Bros.
Edward Purbter
Caswell-Massey Co.
Casen Drug Co.
J. W. Reed Co.
L. & O. Goldfuet
A. Baltzley
Alex. Hudnut's Pharmacy
Paul Borchel
Liggitt's Drug Store
Driesen's Pharmacy
Chas. M. Du Gay
NIAGARA FALLS
Croy's Drug Store
Oleon
H. Brothers & Co.,
OSWEGO
Butler Pharmacy
M. B. Hart
POUGHKEEPSIE
McCulloch's Pharmacy
ROCHESTER
B. M. Hyde Drug Co.
Duke Drug Co.
Paine Drug Co.
Kline & Co.
ROME
Broughton Drug Co.
SCHENECTADY
W. H. Quinn, Drugs
SYRACUSE
Stein Bros., Drugs
Bunker & Pease
Liggetts, 6 Stores
F. J. Nye, Drugs
TARRYTOWN
Russell & Lawrie
TROY
John F. Killian
Knowlson & Co.,
UTICA
Sullivan & Siamon
WATERTOWN
C. D. Tryon, Drugs
YONKERS
Hegeman & Co.

NORTH CAROLINA
ASHEVILLE
Smith's Drug Store
CHARLOTTE
Woodall & Sheppard
RALEIGH
Wake Drug Store
WILMINGTON
Hanover Drug Co.
WILSON
Turlington & Moore
WINSTON-SALEM
P. A. Thompson

NORTH DAKOTA
FARGO
Broadway Pharmacy
GRAND FORKS
John H. Veld, Drugs

OHIO
AKRON
The Harper Drug Co.
ALLIANCE
Yelm, the Drug Man
CAMBRIDGE
Brenna & Wilson
CANTON
Schroeder's Pharmacy
Beth & Hug Co.
CINCINNATI
Westherhead Pharmacy
Vass & Lakamp
M. C. Dee, Drugs
J. C. Krieger's Sons
Theo. Rosenthal
CLEVELAND
W. G. Marshall
W. Krause & Son
Standard Drug Co.
The Prospect Pharmacy
Gluhn & Bauer Co.
COLUMBUS
F. F. Myknutz
Kampmann, Costume
May Drug Co.
Liggett's
Mohn Drug Co.
DAYTON
Burkitt's Drug Store
W. F. Jenkins
LIVERPOOL
Jesse D. Holloway
ELYRIA
C. W. Phillips
HAMILTON
Radcliffe Drug Co.
LIMA
Central Drug Store
H. F. Yorthamp
Enterprise Drug Store
NEWARK
T. J. Evans
W. A. Evans & Son
PIQUA
Hodgson & Hinghes
PORTSMOUTH
Fisher & Streich Phar.
SIDNEY
A. G. White's Pharmacy
SPRINGFIELD
H. J. Churchman
Wertle's Cut Rate Drug
Adam Schmidt, Drugs
STEUBENVILLE
O. R. Pierce & Co.
Henderson Drug Co.
TOLEDO
West Drug Store
Beedy House Pharmacy
YOUNGSTOWN
Stahl's Drug Store
ZANESVILLE
Bairds Pharmacy

OKLAHOMA
ARDMORE
City Drug Store
CLINTON
Red Cross Drug Store
DURANT
Corner Drug Store
ENID
Fearless Drug Co.
LAWTON
Jones Bros. Drug Co.
McALESTER
E. A. Dunkels, Drugs
MUSKOGEE
Muskogee Drug Co.
Crystal Drug Co.
Herbert Drug Co.
Cardinal Drug Co.
OKLAHOMA CITY
Westfall Drug Co.
Frank M. Weaver
TULSA
The Bazall Store

OREGON
ALBANY
Woodworth Drug Co.
MEDFORD
Lena B. Hopkins, Drugs
PORTLAND
Powers & Bates
Woodard, Clarke & Co.
Bowe & Martin
Skidmore Drug Co.
Leland Drug Co.
SALEM
Opera House Phar.

PENNSYLVANIA
ALLEGHENY
The Mayo Drug Co.
ALLENTOWN
Palace Pharmacy
H. L. Keiper
Hintz & Peters & Co.
ALTOONA
Boerking & Meredith
BRADDOCK
W. A. Kain, Drugs
BUTLER
The Crystal Pharmacy
EASTON
A. J. Odenwelder
ERIE
Adams & Strecker
Frank L. Fulmer, Drugs
Aulrow's Pharmacy
GREENSBURG
Pinchenon, Cham. Co.
HARRISBURG
Gerson the Druggist
J. T. Hostetter
HAZLETON
Ehle Pharmacy
HOMESTEAD
Mellon Drug Co.
JOHNSTOWN
Charles Young
LANCASTER
Brubaker Brothers
John H. Miller
LEBANON
S. H. McGowan
McKEESPORT
Hiawatha Drug Store
MEADVILLE
A. E. Kemp
NEW CASTLE
Love & Megown
OIL CITY
W. K. George, Drugs
PHILADELPHIA
H. A. Bolte, Drugs
Leo. B. Evans, Drugs
Wass & Son, Costumer
Miller Drug Co.
Jacobs Bros.
H. L. Horst & Co.
Phillip L. Batemeat
Ramsey-Burell Drug Co.
F. W. E. Stoden
S. J. Kelly & Co.
Peacock's Pharmacy
Central Drug Co.
PITTSBURGH
The May Drug Co.
Boner Bros.
E. Beck
Liberty Drug Co.
McKennan Drug Co.
Jenkins Arcade Pharmacy
McCulloch Drug Co.
Union Depot Phar.
PLYMOUTH
G. J. Jordan, Drugs
READING
Bamford & Kemp
Stein's Pharmacy
American Medicine Co.
A. Schalch
Bell's Drug Store
SCRANTON
Fahrenbolt, Costumer
Baumeister's Pharmacy
Matthews Bros.
Kennedy's Medicine Store
Jermyn Drug Store
J. J. Leffler
SHAMOKIN
Helmbach & Baker
SUNBURY
Bomgardner's Pharmacy
WASHINGTON
S. M. Templeton
WILKES-BARRE
Frank A. Barber
The Nelson Pharmacy
Breslenbach, Drugs
W. J. Panting & Co.
WILKINSBURG
Smith Drug Co.
WILLIAMSPORT
Milmoss Drug Co.
A. R. Hodges
YORK
Hetges & Hildebrand

RHODE ISLAND
NEWPORT
Hall & Lyon Co.
PAWTUCKET
Flat Drug Co.
PROVIDENCE
Colonial Drug Co.
J. Fred Gibson Co.,
Hall & Lyon Co.
The Rexall Co.,
WESTERLY
Thos. J. Sannon
WOONSOCKET
Dansereau Bros., Drug

SOUTH CAROLINA
CHARLESTON
Parsegen Drug Co.
COLUMBIA
Taylor Drug Co.
McGregor's Drug Store
Smith's, Inc.
Mist's Pharmacy

SOUTH DAKOTA
SIOUX FALLS
A. F. Brown, Drugs

TENNESSEE
CHATTANOOGA
Live and Let Live Drug
The People's Pharmacy
Jo. Anderson
KNOXVILLE
Kuhlman's Drug Stores
Sharp's Drug Store
D. A. Stanbal
MEMPHIS
Wm. Kasten
A. Bambert & Co.
Stanley-Bostick Co.
NASHVILLE
G. B. Bostick, Bldg. G'ds
Rand & Sumpter, Drugs
NASHVILLE—Cont.
Dr. Mertin, Drug Co.
Jennings' Pharmacy
Max Bloomstein

TEXAS
AUSTIN
The Smith Drug Co.
H. C. Jackson
BEAUMONT
Post Office Drug Store
BONHAM
J. W. Foster Phar.
CORSICANA
Harper-Kinnear Co.
DALLAS
The Owl Drug Co.
Gilliers & Sons
Marvin's Pharmacy
Harrelson Costumer Co.
EL PASO
A. E. Bras & Co.
FT. WORTH
Lowe's Drug Store
Covey & Martin
Hoefer's Pharmacy
GALVESTON
Star Drug Store
J. J. Behnet
HOUSTON
Boone's
Lowyn Drug Store
Paul Pharmacy
Walker Pharmacy
PARIS
Greiner & Mohr
Mayes-Butcher Pharmacy
SAN ANTONIO
Wm. G. Kalteyer
20th Century Pharmacy
Fischer's Drug Store
SHERMAN
Overcott-Stinson, Drugs
WACO
Old Corner Drug Co.
WICHITA FALLS
Bezell Drug Store

UTAH
OGDEN
Marshall Drug Co.
Culley Drug Co.
SALT LAKE CITY
B. F. Ott Drug Co.
Druehl & Fraehan
Dayton Drug Co.
Owl Drug Co.
Wilson-Hurley Drug Co.

VERMONT
BARRE
C. H. Kendrick & Co.
BRATTLEBORO
Winbrook F. Read
BURLINGTON
Sullivan Pharmacy
RUTLAND
Ward Drug Store

VIRGINIA
LYNCHBURG
Central Pharmacy
NORFOLK
Law Bldg. Pharmacy
Jordan's Colonial Hotel
Cuoco's Pharmacy
RICHMOND
J. Blair, Drugs
Tragle Drug Co.
Thos. T. Coffee
ROANOKE
R. G. Dalby & Co.
Van Lear Bros.

WASHINGTON
BELLINGHAM
Hagberg's Pharmacy
Owl Pharmacy
EVERETT
Sloan's Pharmacy
HOQUIAM
Frank Hinrie
NORTH YAKIMA
Clark's Pharmacy
Pioneer Drug Co.
SEATTLE
Quaker Drug Co.
Swift's Pharmacies
Minor Bros.
Bartell Drug Co.
SPOKANE
Dessert Drug Co.
Watson Drug Co.
The Hitter Co.
Cook Pharmacy
Western Drug Co.
Jepson's Drug Stores
McNab Drug Co.
TACOMA
The Owl Drug Co.
Bennett's Pharmacy
WALLA WALLA
Tallman Drug Co.
Platt's Pharmacy

WEST VIRGINIA
BLUEFIELD
Whitten Pharmacy
CHARLESTON
Opera Pharmacy
CLARKSBURG
Waldo Drug Co.
ELKINS
Elkins Drug Co.
FAIRMONT
Mountain City Drug Co.
GRAFTON
Comerford's Pharmacy
HUNTINGTON
Wise & Austin
J. M. Park Drug Co.
MORGANTOWN
Sasan's Drug Store
PARKERSBURG
O. J. Street Co.
WHEELING
McLain's Drug Store,
Baer's Pharmacy
J. Frost

WISCONSIN
APPLETON
Doerr Pharmacy
FOND DU LAC
W. B. Plank Drug Co.
GREEN BAY
B. L. McDonald, Drugs
KENOSHA
Kruckeel Drug Co.
LA CROSSE
Hoerchler Bros.
MADISON
The Menges Pharmacies
Dettlaff's Pharmacy
MILWAUKEE
Dadde Drug Store
The A. Spiegel Co.
Schroeder Drug Co.
Diller's Pharmacy
Carolyn's Costume Co.
RACINE
Pokorny Drug Co.
Kradwell Drug Co.
SUPERIOR
C. W. Aust, Druggist

WYOMING
CHEYENNE
Hanson Drug Co.

M. STEIN'S · MAKE-UP
PRICE · LIST.

ALPINE COLD CREAM
Pound Cans, 75c. Halves, 40c. Jars, 15c. Tubes, 10c.)

KNICKERBOCKER COLD CREAM
Pound Cans, 50c. Halves, 25c.

MILL'S BURNT CORK
Large, 75c. Medium, 40c. Small, 25c.

WHEATCROFT
40c. Bottle, or Tin.

FACE POWDER
Half-lb. Cans, 30c. Quarters, 20c.

BLACK-STR PAINT
Complete with Puff, 25c.

GREASE PAINT
25c. Stick in Cardboard Tubes.

LINING COLORS
15c. Stick in Cardboard Tubes.

MOIST ROUGE
Light, Medium, Dark, 25c. each.

CREOLE ROUGE
20c. Box.

TOOTH ENAMEL
25c. Bottle.

MEXICOLA ROUGE
20c. Box.

BLACK WAX
20c. Box.

EYEBROW PENCILS
10c. each.

MASCARO
Box with Mirror, 40c.

ASSORTED PAINTS
10c. Tin Box.

CLOWN WHITE
Tin Box, 15c.

NOSE PUTTY
20c. Box.

LIP STICK
15c. Metal Tube.

CREOLE CORK
75c. Large Tin.

TOUPEE WAX
20c. Tin Box.

NO. 12 ROUGE
20c. Box.

SPIRIT GUM
15c. Bottle, with Brush.

COSMETIC
15c. Tin Tube.

LIQUID ROUGE
20c. per Bottle.

Manufactured by **THE M. STEIN COSMETIC CO., New York**

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Detroit, Mich., 13-18. Ann Arbor 20, Jackson 21, Bay City 22, Saginaw 23, Lansing 24, Grand Rapids 25.

"AFFAIRS" OF ANATOL (Messrs. Shubert): New York city 6-18.

ARLISS GEORGE (Liebler Co.): Boston, Mass., Oct. 14-Jan. 25.

BABY MINE (Wm. A. Brady, Ltd.): Memphis, Tenn., 12-18. Nashville 20-25.

BABY MINE (Eastern: Wm. A. Brady, Ltd.): Tiffin, O., 15, Fremont 16, Bowling Green 17, Findlay 18, Wabash, Ind., 20, Huntington 21, Defiance, O., 22, Adrian, Mich., 23, Jackson 24, Ann Arbor 25, Saginaw 26, Bay City 27, Port Huron 28, Flint 29.

BABY MINE (Southern): Wm. A. Brady, Ltd.): New Smyrna, Fla., 15, De Land 16, Orlando 17, Mulberry 18, Tampa 20, Lakeland 21, Ocala 22, Palatka 23, Gainesville 24, Lake City 25, Tallahassee 27, Apalachicola 28, Quincy 29, Florala 30.

BACHELOR'S HONEYMOON (Gilson and Bradfield): Corning, Ia., 15, Bedford 16, Greenfield 17.

BEN-HUR (Klaw and Erlanger): San Francisco, Cal., 6-18.

BEVERLY OF GRAUSTARK (A. G. Delamater): Horton, Kan., 15, St. Joseph, Mo., 16-18, Des Moines, Ia., 19, Plattsmouth, Neb., 20, Falls City 21, Axtell, Kan., 22, Osage City 23, Emporia 24, Columbus 25, Seammon 26, Parsons 27, Caney 28, Arkansas City 29.

BILLY THE KID (William Wood): Erie, Pa., 15, Warren, O., 16, Akron 17, 18, Salem 20, Toronto 21, E. Liverpool 22, New Philadelphia 23, Newark 24, Zanesville 25.

BILLY THE KID (William Wood): McAlester, Okla., 15, Holdenville 16, Henrretta 17, Okmulgee 18, Sapulpa 19, Pawnee 20, Enid 21, El Reno 22, Clinton 23, Elk City 24, Amarillo, Tex., 25.

BIRD OF PARADISE (Oliver Morosco): Newark, N. J., 13-18, Brooklyn, N. Y., 20-25, Hartford, Conn., 27, 28, Springfield, Mass., 29, 30.

BLACKBIRDS (Henry Miller): New York city Jan. 6—indefinite.

BLAIR EUGENIA (G. H. Nicola and Adelaide French): Chicago, Ill., 5-18, Kalamazoo, Mich., 20-25, Grand Rapids 26-Feb. 1.

BLINDNESS OF VIRTUE (William Morris): Chicago, Ill., Nov. 25—indefinite.

BLUE BIRD (Messrs. Shubert): San Francisco, Cal., 6-18.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Chicago, Ill., Oct. 21—indefinite.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Philadelphia, Pa., 6-18.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Louisville, Ky., 13-18, Indianapolis, Ind., 20-25.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Hamilton, O., 18.

BREWSTER'S MILLIONS: Fulton, Mo., 17.

BROWN, GILMOUR (Frank A. Brown): New Braunfels, Tex., 17, San Marcos 18.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): San Antonio, Tex., 14, 15, Waco 16, Ft. Worth 17, 18, Dallas 20-22, Oklahoma City, Okla., 23, 24, Enid 25, Tulsa 27, Muskogee 28, McAlester 29.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Cincinnati, O., 13-18.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Wichita, Kan., 15, Trinidad, Colo., 16, Santa Fe, N. Mex., 17, Albuquerque 18, El Paso, Tex., 20, Tucson, Ariz., 21, Phoenix 22, Yuma 23, Riverside, Cal., 24, San Bernardino 25, Los Angeles 27-Feb. 1.

BURKE, BILLIE (Charles Frohman): Philadelphia, Pa., 6-25, Baltimore, Md., 27-Feb. 1.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Denver, Colo., 12-18.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Montreal, Can., 13-18.

CALL OF THE HEART: Cincinnati, O., 12-18.

CHERRY CHARLES (Charles Frohman): Atlantic City, N. J., 16-18.

CITY, THE (United Play Co., Inc.): Silver City, N. Mex., 15, El Paso, Tex., 17-19, Tucumcari, N. Mex., 20, Amarilla, Tex., 21, Childress 22, Quannah 23, Wichita Falls 24, Gainesville 25, Ardmore, Okla., 27, Durand 28, Sherman, Tex., 29.

CLARK, DELLA (J. F. Sullivan): Florence, Ala., 15, Jackson, Tenn., 16, Tupelo, Miss., 17, Statesville 18, Macon 20, Aberdeen 21, Columbus 22, Greenwood 23, Clarksdale 24, Yazoo 25, Jackson 27, Brookhaven 28, Natchez 29.

COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 23—indefinite.

COLLIER, WILLIAM (Lew Fields): New York city Nov. 12—indefinite.

CONCERT, THE (David Belasco): Cleveland, O., 13-18.

CONFESSION, THE: Buffalo, N. Y., 13-18.

CONSPIRACY, THE (Charles Frohman): New York city Dec. 23—indefinite.

COUNTRY BOY (H. B. Harris, Inc.): Toronto, Can., 13-18, Buffalo, N. Y., 20-25, Rochester 27-29.

COUNTY SHERIFF (Wee and Lambert): Ft. Worth, Tex., 16, Dallas 18, Corsicana 21, Teague 22, Mexia 23, Hillsboro 24, Waco 25, Bartlett 27.

CRANE, WILLIAM H. (Joseph Brooks): Memphis, Tenn., 13-15, Greenville, Miss., 16, Vicksburg 17, Natchez 18, New Orleans, La., 19-25, Beaumont, Tex., 27, Galveston 28, Houston 29.

CROSMAN, HENRIETTA (Maurice Campbell): Portsmouth, O., 15, Chicago, Ill., 20-Feb. 1.

DALY, BERNARD (Starr L. Pivier): Washington, D. C., 13-18.

DAUGHTER OF HEAVEN (Liebler Co.): St. Louis, Mo., 13-18, Indianapolis, Ind., 20-25.

DIVORCE QUESTION (Gaskill and MacVitty): Abilene, Kan., 15, Salina 16, McPherson 17, Hutchinson 18, Council Grove 20, Manhattan 21, Marysville 22, Wymore, Neb., 23, Fairbury 24, Beatrice 25, Tecumseh 27, Falls City 28, Plattsmouth 29.

DIVORCE QUESTION (Central: Rowland and Clifford): Logansport, Ind., 15, Lafayette 16, Crawfordsville 17, Danville 18, Pekin, Ill., 19, Canton 20, Bloomington 21, Urbana 22, Hoopeston 23, Streator 24, Aurora 25, Joliet 26, Mendota 27, De Kalb 28, Rockford 29.

DIVORCE QUESTION (Central: Rowland and Clifford): Chicago, Ill., 5-18.

DREW, JOHN (Charles Frohman): Boston, Mass., 6-18, Portland, Me., 20, Lewiston 21, Haverhill, Mass., 22, Lowell 23, Salem 24, Worcester 25.

EVERYWOMAN (Henry W. Savage): Richmond, Va., 13-16, Norfolk 17, 18, Philadelphia, Pa., 20-Feb. 8.

EVERYWOMAN (Henry W. Savage): Shreveport, La., 15, 16, Beaumont, Tex., 17, 18, Galveston 20, 21, Houston 22-25, San Antonio 26-Feb. 1.

EXCUSE ME (Eastern: Henry W. Savage): Brooklyn, N. Y., 13-18, New York city 20-25, Newark, N. J., 27-Feb. 1.

EXCUSE ME (Western: Henry W. Savage): San Diego, Cal., 14, 15, Pasadena 16, Fresno 17, San Jose 18, San Francisco 19-Feb. 1.

FAIRBANKS, DOUGLAS (Cohan and Harris): Brooklyn, N. Y., 13-25, Chicago, Ill., 27-March 22.

FAMILY, THE (Bruno and Chatterton): Waukon, Ia., 15, Caledonia, Minn., 17.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16—indefinite.

FARNUM, DUSTIN (A. H. Woods): San Antonio, Tex., 16-19, Muskogee, Okla., 23.

FARNUM, MARSHALL (Messrs. Farnum and Donnelsetta): Cedar Rapids, Ia., 15, Dubuque 16, Janesville, Wis., 18, Madison 19, Streator, Ill., 22.

FARNUM, WILLIAM (A. H. Woods): Syracuse, N. Y., 13-18.

FAUST (Manley and Campbell's): N. Vernon, Ind., 15, Bedford 17, Linton 20, Washington 21, Vincennes 22.

FAVERSHAM, WILLIAM (Leonard J. Gallagher): Washington, D. C., 13-18, Cleveland, O., 20-25, Detroit, Mich., 27-Feb. 1.

FINE FEATHERS (H. H. Frazee): New York city Jan. 7—indefinite.

FISKE, MRS. (Harrison Grey Fiske): New York city Nov. 19-Jan. 18, Boston, Mass., 20-Feb. 1.

FOOL THERE WAS, A (G. D. Johnstone): Toledo, O., 12-18, Grand Rapids, Mich., 19-25, Indianapolis, Ind., 26-Feb. 1.

FORTUNE HUNTER, THE (Ernest Schnabel): Bristol, Tenn., 15, Johnson City 16, Asheville, N. C., 17, Greenville 18, Anderson 20, Spartanburg, S. C., 21, Columbia 22, Sumter 23, Darlington 24, Florence 25, Charleston 27, Orangeburg 28, Augusta, Ga., 29.

FORTUNE HUNTER (Cohan and Harris): Louisville, Ky., 12-18, Chicago, Ill., 19-Feb. 15.

FRECKLES (Central: A. G. Delamater): Bangor, Me., 15, 16, Calais 17, Eastport 18, St. John, N. B., Can., 20, Halifax, N. S., 21, 22.

FRECKLES (Eastern: A. G. Delamater): Winfield, Kan., 15, Independence 16, Coffeyville 17, Parsons 18, Carthage, Mo., 19, Columbus, Kan., 20, Joplin, Mo., 21, Parsons, Kan., 22, Springfield, Mo., 23, Lamar, Kan., 24, Girard, Mo., 25, Pittsburg, Kan., 26, Chanute 27, Ft. Scott 28, Clinton, Mo., 29.

FRECKLES (Southern: A. G. Delamater): Vicksburg, Miss., 15, Natchez 16, Yazoo City 17, Jackson 18, Meridian 20, Hattiesburg 21, Gulfport 22, Biloxi 23, Mobile, Ala., 24, Pensacola, Fla., 25, Selma, Ala., 27, Montgomery 28, Tuscaloosa 29.

GAMBLERS, THE (W. T. Staeth): London, Ont., Can., 17, 18, Woodstock 20, Stratford 21, Barrie 22, Orillia 23, Lindsay 24, Peterboro 25, Cobourg 27, Belleville 28.

GARDEN OF ALLAH (Liebler Co.): Boston, Mass., Jan. 13-April 5.

GET-RICH-QUICK WALLINGFORD (Harold Ashton): Christchurch, New Zealand, 15-26, Timaru 27, Oamaru 28, Dunedin 29-Feb. 8, Invercargill 4, 5, Masterton 8, Hastings 10, Napier 11, 12, Dannevirke 13, Palmerston 14, 15, Wanganui 17, 18.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Detroit, Mich., 13-18.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Barre, Vt., 16, Greenville, Pa., 22.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): St. Louis, Mo., 12-18.

GIRL FROM RECTOR'S (Wm. Wamsher): Aurora, Neb., 15.

GIRL OF THE MOUNTAINS (Wee and Lambert): Albany, N. Y., 16, Herkimer 17, Gloversville 18, Newark 20, Medina 21, Hamilton, Ont., Can., 22, Brantford 23, Petrolia 24, Port Huron, Mich., 25, Flint 26, Howell 29.

GOOD LITTLE DEVIL (David Belasco): New York city Jan. 8—indefinite.

GOOSE GIRL (Baker and Castle): Natchez, Miss., 15, Jackson 16, Kentwood, La., 17, Amite City 18, New Orleans 19-25, Hattiesburg, Miss., 27, Gulfport 28, Biloxi 29.

GOVERNOR'S LADY (Messrs. Belasco and Elliott): New York city 13-18, Washington, D. C., 20-25, Philadelphia, Pa., 27-Feb. 8.

GRAPEWIN, CHARLES AND ANNA CHANCE (Cliff Gordon): Jersey City, N. J., 13-18, Philadelphia, Pa., 20-25.

GRAUSTARK (United Play Co., Inc.): Clovis, Tex., 15, Albuquerque, N. Mex., 17, Gallup 18, Kingman, Ariz., 19, Flagstaff 20, Williams 21, Prescott 22, Phoenix 23, Mesa 24, Globe 25, Douglas 27, Tucson 28, Safford 29.

GREAT DIVIDE (Messrs. Primrose and McGillan): Cedar Rapids, Ia., 15, Spencer 17.

HACKETT, NORMAN (Stair and Nicolai): Norfolk, Va., 13-18.

HAWTREY, WILLIAM (A. G. Delamater): St. Paul, Minn., 12-15, Minneapolis 16-18.

HILLIARD, ROBERT (Klaw and Erlanger): New York city 24-Jan. 18.

HINDLE WAKES (Wm. A. Brady, Ltd.): New York city 13-18.

ILLINGTON MARGARET (E. J. Bowes): Chattanooga, Tenn., 15, Memphis 16, 17, Nashville 18, Lexington, Ky., 20, Huntington, W. Va., 21, Clarksburg 22, Fairmont 23, Wheeling 24, 25, Pittsburg, Pa., 27-Feb. 1.

IN OLD KENTUCKY (Litt and Dingwall): Birmingham, Ala., 12-18.

IRISH PLAYERS (Liebler Co.): Chicago, Ill., Dec. 30—indefinite.

IRVING PLACE (Dr. Baumfeld): New York city Sept. 26—indefinite.

IRWIN, MAY (Liebler Co.): Toronto, Ont., 13-18.

JOSEPH AND HIS BRETHREN (Liebler Co.): New York city Jan. 11—indefinite.

KELLERD, JOHN E. (Ed. M. Goodstadt): New York city Nov. 18—indefinite.

KINDLING (United Play Co., Inc.): Mankato, Kan., 15, Norton 16, Concordia 17, Beatrice, Neb., 18, York 20, Columbus 22, Fremont 23, Lincoln 24, Marshalltown, Ia., 26, Atlantic 27, Cherokee 30.

KISMET (Harrison Grey Fiske): Washington, D. C., 13-18, Philadelphia, Pa., 20-Feb. 15.

LADY FROM OKLAHOMA (William A. Brady): Baltimore, Md., 13-18.

LION AND THE MOUSE (United Play Co., Inc.): Bellefonte, Pa., 15, Barnesville 16, Latrobe 17, Johnstown 18, Altoona 20, Indiana 21, Blairsville 22, Leechburg 23, Parnassus 24, Beaver Falls 25, Waynesburg 27, Washington 28, McKeesport 29.

LITTLE MISS BROWN (William A. Brady): St. Louis, Mo., 12-18.

LORAINE, ROBERT (Liebler Co.): Ottawa, Ont., Can., 14-18.

LITTLE MISS BROWN (A. S. Stern): Greenville, S. C., 15, Columbia 16, Charleston 17, Savannah, Ga., 18, Jacksonville, Fla., 19, 20, Macon, Ga., 21, Columbus, Miss., 22, Montgomery, Ala., 23, Pensacola, Fla., 24, Mobile, Ala., 25, New Orleans, La., 26-Feb. 1.

LITTLE WOMEN (Western): Wm. A. Brady): St. Catharines, Ont., Can., 15, Galt 16, Cobourg 17, Kingston 18, Peterboro 20, Belleville 21, Brockville 22, Smith's Falls 23, Ottawa 24, 25.

LITTLE WOMEN (William A. Brady): New York city Oct. 10—indefinite.

LOTTERY MAN (Merle H. Norton's): Globe, Ariz., 18, 19, El Paso, Tex., 24, Pecos 27, Midland 29.

MACLEAN - HANFORD - TYLER - DROFNAH: Muskogee, Okla., 21.

MANN, LOUIS (Werba and Luescher): Chicago, Ill., Dec. 29-Jan. 25.

MANTELL, ROBERT B. (William A. Brady): Rochester, N. Y., 13-18.

MASON JOHN (Charles Frohman): Pittsburg, Pa., 13-18, Chicago, Ill., 20-Feb. 1.

MASTER OF THE HOUSE (Messrs. Shubert): Buffalo, N. Y., 13-18, Akron, O., 20.

MILESTONES (Messrs. Klaw, Erlanger and Brooks): Boston, Mass., 13-25.

MILESTONES (Messrs. Klaw, Erlanger and Brooks): New York city Sept. 17—indefinite.

MILLER, HENRY (Klaw and Erlanger): Philadelphia, Pa., 6-25.

MILLION, THE (Henry W. Savage): Danville, Ill., 15, Bloomington 16, Galesburg 17, Peoria 18, Aurora 19, Clinton, Ia., 20, Cedar Rapids 21, Waterloo 22, Marshalltown 23, Des Moines 24, St. Joseph, Mo., 25, Kansas City 26-Feb. 1.

MISSOURI GIRL (Norton and Reith's): Marysville, Cal., 15, Chico 17, Oroville 19, Corning 21, Willow 22, Colusa 23, Vallejo 24, Healdsburg 25, Santa Rosa 26, Hollister 27, Watsonville 28.

MISSOURI GIRL (Merle H. Norton): Langford, S. Dak., 15, Britton 16, Havana, N. Dak., 17, Lidgerwood 18, Hankinson 20, Ellendale 21, Edgeley 22, La Moure 23, Oakes 24.

MRS. WIGGS OF THE CABBAGE PATCH (United Play Co., Inc.): Carroll, Ia., 15, Ames 16, Perry 17, Des Moines 18, Belle Plaine 20, Anamosa 22, Oelwein 23, Osage 24, Charles City 25, Albert Lea, Minn., 26, Fairmont 27, Blue Earth 28, Mason City, Ia., 29.

NAZIMOVA, MME. (Charles Frohman): Baltimore, Md., 13-18, Toronto, Ont., 20-25.

OFFICER 666 (Cohan and Harris): Columbus, O., 13-15, Rochester, N. Y., 16-18, Baltimore, Md., 27-Feb. 1.

OFFICER 666 (Cohan and Harris): Jackson, Miss., 24.

OFFICER 666 (Middle West: Cohan and Harris): Piqua, O., 15, Sidney 16, Connersville, Ind., 17, Richmond 18.

OFFICER 666 (Western: Cohan and Harris): Kansas City, Mo., 12-18, Topeka, Kan., 20, Muskogee, Okla., 24.

O'NEAL, FISKE (Augustus Pitou, Jr.): Manitowoc, Wis., 15, Madison 16, Kenosha 17, Racine 18, Milwaukee 19-22, Rockford, Ill., 23, Ottawa 24, Joliet 25, Aurora 26, Peoria 27, Springfield 28, Decatur 29.

OLCOTT CHAUNCEY (Henry Miller): Newark, N. J., 13-18.

OLD HOMESTEAD (Frank Thompson): Springfield, Mass., 17, 18, Willimantic, Conn., 22.

OUR WIVES (Joe M. Gaites): Chicago, Ill., Dec. 22—indefinite.

PHILLIPS, AL., AND LEILA SHAW (Rowland and Clifford): Cleveland, O., 13-18, Rochester, N. Y., 20-25, Richmond, Va., 27-Feb. 1.

POLLY OF THE CIRCUS (W. R. Black): Winnipeg, Man., 13-15.

POOR LITTLE RICH GIRL: Philadelphia, Pa., 6-25, New York city 21—indefinite.

POYNTER, BEULAH (Burt and Nicolai): Detroit, Mich., 12-18, Dayton, O., 20-25, Chicago, Ill., 26-Feb. 8.

PRICE, THE (Clarence Bennett): Perry, Ia., 15, Newton 17, Grinnell 18, Cedar Rapids 19, Manchester 20, Independence 21, Cedar Falls 22, Charles City 23, Osage 24, Iowa Falls 27, Ames 28, Eldora 29, Mason City 31.

RACKETTY-PACKETTY HOUSE (Liebler Co.): New York city Dec. 25—indefinite.

READY MONEY (H. H. Frazee): Toronto, Ont., 13-18.

REBECCA OF SUNNYBROOK FARM (Joe. Brooks): Buffalo, N. Y., 13-18, Chicago, Ill., 19-Feb. 1.

REYNOLDS, HARRINGTON (A. G. Delamater): Lawrence, Mass., 15.

ROBSON, MAY (L. S. Sire): Bakersfield, Cal., 15, Visalia 16, Hanford 17, Coalinga 18, Fresno 20, San Jose 21, Stockton 22, Sacramento 23, Oakland 24, 25.

ROSARY (Central: Rowland and Clifford): Rutland, Vt., 18, Hoosick Falls, N. Y., 21, Saratoga 23, Amsterdam 25.

ROSARY (Circuit: Rowland and Clifford): Indianapolis, Ind., 13-18, Louisville, Ky., 19-25, St. Louis, Mo., 26-Feb. 1.

ROSARY (Coast: Rowland and Clifford): Aberdeen, Wash., 15, Hoquiam 16, Alma 17, Olympia 18, Vancouver, B. C., Can., 20, 21, Bellingham, Wash., 22, Anacortes 23, Tacoma 24, Ole Elum 25, Roslyn 27, Ellensburg 28, No. Yakima 29.

ROSARY (Eastern: Rowland and Clifford): Connersville, Ind., 15, Columbus 16, Shelbyville 17, Salem 18, Dorner 20, Bloomfield 21, Bloomington 22, Bedford 23, Seymour 24, Madison 25.

ROSARY (Southern: Rowland and Clifford): Durham, N. C., 15, Raleigh 16, Henderson 17, Graham 18, Silver City 20, Fayetteville 21, Dunn 22, Goldsboro 23, Fremont 24, Newbern 25, Wilson 27, Rocky Mount 28, Tarboro 29.

ROSARY, THE (Gaskill and MacVitty): Bowie, Tex., 15, Henrietta 16, Vernon 17, Quanah 18, Lawton, Okla., 19, Altus 20, Mangum, 21, Hobart 22, Anadarko 23, Waurika 24, Comanche 25, Duncan 26, Chickasha 27, Purcell 28, Wynne Wood 29.

ROUND UP (Klaw and Erlanger): Cincinnati, O., 13-18.

ROYAL SLAVE (George H. Bubb): Chadwick, Ill., 15, Mt. Carroll 16, Lanark 17, Manchester, Ia., 20, Wyoming 21, Lost Nation 22, Olin 24, Anamosa 25, Monticello 27, Maquoketa 28, Clinton 29.

SAMUEL, HARRY (Harry Samuel): Ft. Wayne, Ind., 15, Marion 16, Peru 17, Logansport 18, Kokomo 20, Anderson 21, Muncie 22, Richmond 23, Connersville 24, Greensburg 25, Shelbyville 27, Franklin 28, Seymour 29.

SAUNDERS, JESSE (Jesse Saunders): Ft. Worth, Tex., 15, Dallas 16, Corsicana 17, Teague 18, Mexia 20, Hillsboro 21, Waco 22, Bartlett 23, Temple 24, Cameron 25, Taylor 27, Austin 28, San Antonio 29.

SCHOOL FOR SCANDAL (Messrs. Shubert): Boston, Mass., 13-18.

SECRET, THE (Henry W. Savage): Cincinnati, O., 13-18.

SECRET, THE (Henry W. Savage): Chicago, Ill., 13-18.

SECRET, THE (Henry W. Savage): Pittsburg, Pa., 13-18.

SECRET, THE (Henry W. Savage): Detroit, Mich., 13-18.

SECRET, THE (Henry W. Savage): Toronto, Ont., 13-18.

SECRET, THE (Henry W. Savage): Buffalo, N. Y., 13-18.

SECRET, THE (Henry W. Savage): Rochester, N. Y., 13-18.

SECRET, THE (Henry W. Savage): Syracuse, N. Y., 13-18.

SECRET, THE (Henry W. Savage): Albany, N. Y., 13-18.

SECRET, THE (Henry W. Savage): Boston, Mass., 13-18.

SECRET, THE (Henry W. Savage): Providence, R. I., 13-18.

SECRET, THE (Henry W. Savage): Hartford, Conn., 13-18.

SECRET, THE (Henry W. Savage): Springfield, Mass., 13-18.

SECRET, THE (Henry W. Savage): Worcester, Mass., 13-18.

SECRET, THE (Henry W. Savage): Lowell, Mass., 13-18.

SECRET, THE (Henry W. Savage): Haverhill, Mass., 13-18.

SECRET, THE (Henry W. Savage): Lewiston, Me., 13-18.

SECRET, THE (Henry W. Savage): Portland, Me., 13-18.

SECRET, THE (Henry W. Savage): Manchester, N. H., 13-18.

SECRET, THE (Henry W. Savage): Lowell, Mass., 13-18.

SECRET, THE (Henry W. Savage): Salem, Mass., 13-18.

SECRET, THE (Henry W. Savage): Worcester, Mass., 13-18.

SECRET, THE (Henry W. Savage): Springfield, Mass., 13-18.

SECRET, THE (Henry W. Savage): Hartford, Conn., 13-18.

SECRET, THE (Henry W. Savage): Providence, R. I., 13-18.

SECRET, THE (Henry W. Savage): Boston, Mass., 13-18.

SECRET, THE (Henry W. Savage): Albany, N. Y., 13-18.

SECRET, THE (Henry W. Savage): Syracuse, N. Y., 13-18.

SECRET, THE (Henry W. Savage): Rochester, N. Y., 13-18.

SECRET, THE (Henry W. Savage): Buffalo, N. Y., 13-18.

SECRET, THE (Henry W. Savage): Toronto, Ont., 13-18.

SECRET, THE (Henry W. Savage): Detroit, Mich., 13-18.

SECRET, THE (Henry W. Savage): Pittsburg, Pa., 13-18.

SECRET, THE (Henry W. Savage): Chicago, Ill., 13-18.

SECRET, THE (Henry W. Savage): Cincinnati, O., 13-18.

SECRET, THE (Henry W. Savage): Wichita, Kan., 15, Trinidad, Colo., 16, Santa Fe, N. Mex., 17, Albuquerque 18, El Paso, Tex., 20, Tucson, Ariz., 21, Phoenix 22, Yuma 23, Riverside, Cal., 24, San Bernardino 25, Los Angeles 27-Feb. 1

23, Stanwood 24, Lisbon 25, Cedar Rapids 26, Waterloo 27, Westgate 28, Fredericksburg 29.
RUTHERFORD AND SON (Winthrop Ames): New York city Dec. 24—indefinite.
SERVANT IN THE HOUSE (Merle H. Norton): Abbeville, S. C., 15, Newberry 16, Sumter 17, Columbia 18, Knoxville, Tenn., 20, Middlesboro, Ky., 21, Pineville 22, Richmond 23, Georgetown 24, Paris 27, Winchester 28, Mt. Sterling 29.
SHEA, THOMAS E. (A. H. Woods): Pittsburgh, Pa., 13-18.
SHEPHERD OF THE HILLS (Gaskill and MacVitty): La Fayette, La., 15, New Iberia 16, Franklin 17, Morgan City 18, Houma 19, Thibodaux 20, Donaldsonville 21, Plaquemine 22, Baton Rouge 23, Alexandria 24, Natchitoches 25, Shreveport 26, Marshall, Tex., 27, Texarkana, Ark., 28, Arkadelphia 29.
SHEPHERD OF THE HILLS (Gaskill and MacVitty): Greenville, Pa., 15, Erie 16-18, Lockport, N. Y., 20, Batavia 21, Palmyra 22, Canandaigua 23, Auburn 24, Geneva 25, Tonawanda 27, Waverly 28, Dansville 29.
SHEPHERD OF THE HILLS (Gaskill and MacVitty): Philadelphia, Pa., 13-18, Phœnixville 20, Burlington, N. J., 21, Vineland 22, Bridgeton 23, Westfield 24, Plainfield 25, Jersey City 27-Feb. 1.
SHEPHERD OF THE HILLS (Gaskill and MacVitty): What Cheer, Ia., 15, Brooklyn 16, West Liberty 17, Davenport 18, Rock Island, Ill., 19, Washington, Ia., 20, Mt. Pleasant 21, Monmouth, Ill., 22, Kewanee 23, Galesburg 24, Burlington, Ia., 25, Ft. Madison 26, Princeton, Ill., 27, La Salle 28, Fairbury 29.
SNOW WHITE (Winthrop Ames): New York City Nov. 7—indefinite.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Chicago, Ill., 6-18, Decatur 20.
SPY, THE (Charles Frohman): New York city Jan. 18—indefinite.
STAHL, ROSE (H. B. Harris, Inc.): Baltimore, Md., 13-18, Pittsburgh, Pa., 20-25, Cincinnati, O., 27-Feb. 1.
STARR, FRANCES (David Belasco): Brooklyn, N. Y., 13-18.
STOP THIEF (Cohan and Harris): New York city Dec. 25—indefinite.
STUMBLING BLOCK (Oscar Graham): Boerne, Tex., 15, Comfort 16, Kerrville 17, Fredericksburg 18, 19.
TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 30—indefinite.
THELMA (Link-Elliott): Unionville, Mo., 15, Lancaster 16, Moberly 18, Novinger 20, Kirksville 21, Bevier 23, Brookfield 25.
THIRD DEGREE (United Play Co., Inc.): Streator, Ill., 15, Homer 16, Vincennes, Ind., 18, Terre Haute 19, Brasil 20, Rockville 21, Lebanon 22, Noblesville 23, Elwood 24, Lafayette 25, Logansport 27, Alexandria 28, Tipton 29.
TOP O' THE MORNIN' (Henry W. Savage): Indianapolis, Ind., 14-16, Detroit, Mich., 20-25.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Muskogee, Okla., 18.
TRAVELING SALESMAN (H. B. Harris, Inc.): Rochester, N. Y., 13-15, Syracuse 20-25.
TURANDOT (Messrs. Shubert): New York city Jan. 20—indefinite.
UNCLE TOM'S CABIN (Western: Wm. Kibbie): Youngstown, O., 15, Greensburg, Pa., 16, Johnstown 17, Altoona 18, Cumberland, Md., 20, Chambersburg, Pa., 21, Hanover 22.
UNWRITTEN LAW (H. H. Frazee): Chicago, Ill., 6-18.
WALDMANN, EDWARD (E. E. Johnson): Nelsonville, O., 15, Corning 17, Athens 18.
WARFIELD, DAVID (David Belasco): Bellingham, Wash., 15, Victoria, B. C., Can., 16, Vancouver 17, 18, Portland, Ore., 20-25, San Francisco, Cal., 27-Feb. 8.
WAY DOWN EAST (Messrs. Brady and Grismer): New York city 6-18.
WHIP, THE (Comstock and Gest): New York city, Nov. 22—indefinite.
WHITE SISTER (Albert Patterson): Rock Island, Ill., 15, Washington, Ia., 17, Ottumwa 18, Sioux City 25, Sioux Falls, S. Dak., 26, Brookings 27, Watertown 28, Milbank 29.
WHITE SLAVE (Robt. Campbell): Kalamazoo, Mich., 12-15, Ft. Wayne, Ind., 16-18, Chicago, Ill., 19-25, Toledo, O., 26-Feb. 1.
WHITE SQUAW (J. F. Sullivan): Tarboro, N. C., 15, New Bern 16, Fayetteville 17, Lumberton 19, Marion, S. C., 20, Florence 21, Laurenburg, N. C., 22, Rockingham 23, Chester, S. C., 24, Greenwood 25, Columbia 27, Sumter 28, Orangeburg 29.
WHITE SQUAW: Hot Springs, Ark., 15, Little Rock 17, Shreveport, La., 19, Dallas, Tex., 20.
WHITESIDE, WALKER (Walter Floyd): Los Angeles, Cal., 12-18, Pasadena 20, San Diego 21, 22.
WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.
WOMAN OF IT (William A. Brady, Ltd.): New York city Jan. 14—indefinite.
WOMAN, THE (David Belasco): Boston, Mass., Dec. 30-Feb. 22.
WOMAN, THE (Western: David Belasco): Greenville, Miss., 15, Yazoo City 16, Jackson 17, Meridian 18.
YEARS OF DISCRETION (David Belasco): New York city Dec. 25—indefinite.
YELLOW JACKET (Harris and Selwyn): New York city Nov. 4-Jan. 18, Baltimore, Md., 20-25.

TRAVELING STOCK COMPANIES

BELGARDE, SADIE (Leslie E. Smith): Carthage, N. Y., 13-18.
BOYER, NANCY: Olean, N. Y., 6-18.
BROWN, KIRK (J. T. Macauley): Williamsport, Pa., 13-18.
CARLETON SISTERS (Varsey and Montgomery): Spencer, W. Va., 13-18, Pomeroy O., 20-25.
CHATTERTON, ARTHUR (N. Appell): Ithaca, N. Y., 12-18, Waverly 20-25, Port Jervis 27-Feb. 1.
CHAUNCEY-KEIFFER (Fred Chauncey): Perry, N. Y., 13-18.
DE VORE, FLORA (J. B. Rotnour): New Boston, Ill., 16-18, Seaton 20-22, Ouquawka 23-25, Burlington 26, Nauvoo 27-Feb. 1.

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EARLE (L. A. Earle): Monongahela, Pa., 13-15, Warren 20-22.
ECKHARDT'S IDEALS (Oliver J. Eckhardt): Prince Albert, Sask., Can., 13-18, Melfort 20-25.
FELTON, VERNA: Moose Jaw, Sask., Can., 13-Feb. 1.
FRANK, JOHN E. (Clarence Auskin): Pierre, S. Dak., 13-18.
GARSIDE (J. S. Garside): Owensboro, Ky., 6-18.
GILL, NELLIE: St. John, Can., 6-18.
HAYES, LUCY, ASSOCIATE PLAYERS: Beaver Crossing, Neb., 14, 15, Brainerd 16-19, Valparaiso 20-22.
HILLMAN'S IDEAL (F. P. Hillman): Wymore, Neb., 13-15, Thumboldt 16-18.
HILLMAN'S IDEALS (Harry Sohns): Barnes, Kan., 13-15, Frankfort 16-18, Centralia 20-22, Wetmore 23-25.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira F. Earle): Corning, N. Y., 13-18.
LA PORTE, MAE (Joe McEnroe): Lima, O., 13-18.
LOOKES, THE (W. H. Locke): Terrell, Tex., 13-15.
LONG, FRANK E.: Columbia, Mo., 13-18, Warrensburg 27-Feb. 1.
LYNN, JACK: Rutland, Vt., 6-18, Brattleboro 20-22, Claremont, N. H., 27-Feb. 1.
MARKS, MAY BELL (R. W. Marks): Peterborough, Ont., Can., 13-18.
OBRECHT (O. Obrecht): Benson, Minn., 13-15, Lichtfield 16-18.
PICKERTS, FOUR (Willis Pickert): Ocala, Fla., 13-15, Palatka 16-18, Daytona 20-25, Cocoa 27-Feb. 1.
RUSK-BISBEE (J. W. Rusk): Mt. Carmel, Pa., 13-18, Mahanoy City 20-25.
SHANNON (Harry Shannon): Monongahela, Pa., 13-18, East Palestine, O., 20-25, Ashland, 27-Feb. 1.
ST. CLAIR, HARRY: Virden, Man., Can., 13-18.
STRATTON (N. Appell): Geneva, N. Y., 13-18, Penn Yan 20-25.
STREETER-BRYAN: Coldwater, Mich., 13-18.
TEMPEST (J. L. Tempest): Newark, Del., 13-18.
VINTON, MYRTLE: Pascagoula, Miss., 13-18.
WINNINGER, FRANK: De Kalb, Ill., 12-18, Monmouth 19-25, Muscatine, Ia., 26-Feb. 2.

OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Messrs. Aborn): Muskogee, Okla., 16.
ABORN GRAND OPERA (Messrs. Aborn): Clarksburg, W. Va., 15, Charleston 16, 17, Huntington 18, Parkersburg 20.
ALMA, WHERE DO YOU LIVE? (Messrs. Royster and Burstein): Paterson, N. J., 13-18, Jersey City 27-Feb. 1.
ALMA, WHERE DO YOU LIVE? (O. H. Butler): Bartlesville, Okla., 15, Coffeyville, Kan., 16, Parsons 17, Independence 18, Scammon 19, Arkansas City 20, Winfield 21, Wichita 22, Newton 23, Hutchinson 24, Rocky Ford, Colo., 25, Denver 26-Feb. 1.
BALKAN PRINCESS: Akron, O., 16.
BERNARD, SAM (A. H. Woods): New York city Dec. 30—indefinite.
BLACK PATTI (R. Voelckel): Charlotte, N. C., 15, Florence, S. C., 16, Wilmington, N. C., 17, Fayetteville 18, Durham 21, Greensboro 22, Winston-Salem 23, Danville, Va., 24, Martinsville 25, Roanoke 27, Lynchburg 28, Petersburg 29.
BOHEMIAN GIRL (Pacific: Messrs. Aborn): Kansas City, Mo., 12-18.
BOSTON GRAND OPERA: Boston, Mass., Nov. 25—indefinite.
BRIAN, DONALD (Charles Frohman): Dallas, Tex., 15, 16, Oklahoma City, Okla., 17, 18, McAlester 20, Muskogee 21, Tulsa 22, Kansas City, Mo., 23-25.
CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): Philadelphia, Pa., 13-25.
CHIMES OF NORMANDY (Messrs. Aborn): St. Louis, Mo., 12-18.
CHOCOLATE SOLDIER (F. C. Whitney): St. Louis, Mo., 6-18, Ft. Dodge, Ia., 20, Des Moines 25, Dubuque 26.
COUNT OF LUXEMBOURG (Klaw and Erlanger): Chicago, Ill., Jan. 6—indefinite.
CURTIS, ALLEN, MUSICAL COMEDY: Salt Lake City, U., Dec. 21—indefinite.
DE HAVEN, CARTER (A. H. Woods): Chicago, Ill., Dec. 23-Jan. 25.
DESLYS, GABY (Messrs. Shubert): Buffalo, N. Y., 16, 17, Albany 18, Brooklyn 20-25.
EVA (Klaw and Erlanger): New York city Dec. 30—indefinite.
FERGUSON, ELSIE (Klaw and Erlanger): Chicago, Ill., 6-18.
FORTY-FIVE MINUTES FROM BROADWAY: Houston, Tex., 15, Victoria 18, San Antonio 25, Austin 26.
FOY, EDDIE (Werba and Luescher): Washington, D. C., 13-18, Richmond, Va., 20, Norfolk 21, Fayetteville, N. C., 22, Wilmington 23, Charleston, S. C., 24, Savannah, Ga., 25, Atlanta 27-29.
GIRL OF MY DREAMS (Jos. M. Gaites): Scranton, Pa., 15, Auburn, N. Y., 18, Corning 21, Lancaster, Pa., 22.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Detroit, Mich., 13-18, Cleveland, O., 27-Feb. 1.
GIRL AT THE GATE (Harry Askin): Chicago, Ill., Sept. 1—indefinite.
GIRL FROM TOKIO: Rock Springs, Wyo., 15, Evanston 17, Park City, U., 18, Manti 20, Provo 21, Springville 22, Spanish Fork 23, Salt Lake City 24, 25, Boise City, Ida., 27, 28, Weiser 29, Baker City, Ore., 30, La Grande 31.
GORDON, KITTY (Jos. M. Gaites): Kalamazoo, Mich., 16.
GYPSY LOVE (A. H. Woods): Omaha, Neb., 14-18.
HANKY-PANKY (Low Fields): Boston, Mass., 6-18.
HAPPY HOOLIGAN (Gus Hill): Chicago, Ill., Dec. 28-Jan. 18, Toledo, O., 19-25, Columbus 27-Feb. 1.
HEART BREAKERS (Mort H. Singer): Robinson, Ill., 15, Paris 16, Charleston 17, Urbana 18, Detroit, Mich., 19-25, Ft. Wayne, Ind., 26, Huntington 27, Van Wert, O., 28, Findlay 29.
HITCHCOCK, RAYMOND (Cohan and Harris): Haverhill, Mass., 15, Lewiston, Me., 16, Portland 17, 18, Philadelphia, Pa., 20-Feb. 8.
HOFFMANN, GERTRUDE (Messrs. Shubert): New York city Nov. 20-Jan. 18.
KEATING AND FLOOD MUSICAL COMEDY: Portland, Ore.—indefinite.
KNIGHT AND BEYERS'S MUSICAL COMEDY (George Rehn): Grand Rapids, Mich., Dec. 1—indefinite.
KOLB AND DILL: San Francisco, Cal., Sept. 1—indefinite.
LAMBARDI GRAND OPERA: Los Angeles, Cal., Dec. 23-Jan. 18.
LEWIS, DAVE (Rowland and Clifford): Providence, R. I., 13-15, Worcester, Mass., 20-22, New Haven, Conn., 23-25, Paterson, N. J. 27-Feb. 1.
LITTLE BOY BLUE (Henry W. Savage): Philadelphia, Pa., 23-Jan. 18, Chicago, Ill., 20—indefinite.
LITTLE MILLIONAIRE (Cohan and Harris): Davenport, Ia., 15, Dubuque 19, Rockford, Ill., 20.
MADAME SHERRY (Messrs. Woods, Frazee and Lederer): Dubuque, Ia., 15, Alton, Ill., 19, MAN WITH THREE WIVES (Messrs. Shubert): Providence, R. I., 13-18, New York city 20—indefinite.
McFADDEN'S FLATS (Jack Gilnes): Akron, O., 13-15, Youngstown 19-18.

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MERRY COUNTESS (Messrs. Shubert): Boston, Mass., 6-18.
MERRY WIDOW (Henry W. Savage): Winston-Salem, N. C., 15, Charlotte 16, Spartanburg, S. C., 17, Asheville, N. C., 18, Atlanta, Ga., 20, 21, Augusta 22, Columbia, S. C., 23, Savannah, Ga., 24, Charleston, S. C., 25, Jacksonville, Fla., 26, Macon, Ga., 27, Columbus 28, Montgomery, Ala., 29.
MERRY WIDOW (Henry W. Savage): Coshocton, O., 15, Ironton 16, Ashland, Ky., 17, Mt. Sterling 18, Winchester 20, Paris 21, Lexington 22, Frankfort 23, Owensboro 24, Evansville, Ind., 25, Henderson, Ky., 27, Madisonville 28.
METROPOLITAN GRAND OPERA (Guilia Gatti-Casazza): New York city Nov. 11—indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer): Ashland, O., 15, Salem 16, Alliance 17, E. Liverpool 18, Akron 20, New Philadelphia 21, Coshocton 22, Wheeling, W. Va., 23-25, Parkersburg 27, Chillicothe, O., 28, Wellston 29.
MODERN EVE (Mort H. Singer): Seattle, Wash., 12-18, Everett 19, Victoria, B. C., Can., 20, 21, New Westminster 22, Vancouver 23-25, Bellingham, Wash., 26, Tacoma 27, No. Yakima 28.
MODERN EVE (Mort H. Singer): Charleston, W. Va., 15, Huntington 16, Portsmouth, O., 17, Lexington, Ky., 18, Louisville 20-22, Vincennes, Ind., 23, Evansville 24, Owensboro, Ky., 25, Belleville, Ill., 26, Centralia 27, Cairo 28, Paducah, Ky., 29.
MONTGOMERY STONE AND ELSIE JANIS (Charles Dillingham): New York city Oct. 28—indefinite.
MONTREAL GRAND OPERA: Montreal, Can., Nov. 4-Feb. 1.
MUTT AND JEFF (Co. A; Gus Hill): Salt Lake City, U., 13-19, Provo 16, San Bernardino, Cal., 18, Redlands 20, Riverside 21, Santa Ana 22, San Diego 23-25, Los Angeles 27-Feb. 1.
MUTT AND JEFF (Co. B; Gus Hill): Kansas City, Mo., 12-18, St. Joseph 19-22, Beatrice, Neb., 23, Nebraska City 24, Plattsmouth 25, Omaha 26-28, Lincoln 29.
MUTT AND JEFF (Co. C; Gus Hill): Bellefontaine, O., 15, Kenton 16, Mansfield 17, Bucyrus 18, Chicago Junction 20, Wooster 21, Alliance 22, Akron 23-25, Niles 27, Salem 28, Beaver Falls, Pa., 29, 30.
MUTT AND JEFF (Co. D; Gus Hill): Providence, R. I., 13-19, So. Framingham, Mass., 20, Concord, N. H., 21, Dover 22, Portland, Me., 24, 25, Bangor 27, Waterville 28, Augusta 29.
MUTT AND JEFF (Co. E; Gus Hill): Paris, Tex., 15, Bonham 16, Sherman 17, Denison 18, Gainesville 20, Wichita Falls 21, Abilene 22, Sweetwater 23, Pecos 24, El Paso 25, 26, Silver City, N. Mex., 27, Deming 28, Douglas, Ariz., 29.
NAUGHTY MARIETTA (Oscar Hammerstein): Portland, Ore., 17-19.
NEWLYWEDS AND THEIR BABY: Grand Rapids, Mich., 12-18, Kalamazoo 20.
OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—indefinite.
PASSING SHOW OF 1912 (Messrs. Shubert): Cleveland, O., 12-18, Chicago, Ill., 19-Feb. 1.
PINK LADY (Klaw and Erlanger): Milwaukee, Wis., 12-18, Adrian, Mich., 28.
PINK LADY (Klaw and Erlanger): Hamilton, O., 20, Newark 29.
POLLARD JUVENILE OPERA: Portland, Me., 13-18, Beltast 20.
PRINCE OF PILSEN (Henry W. Savage): Montgomery, Ala., 15, Selma 16, Birmingham 17, Memphis, Tenn., 18, Pine Bluff, Ark., 20, Hot Springs 21, Little Rock 22, Ft. Smith 23, Tulsa, Okla., 24, Oklahoma City, 25, 26, Muskogee 27, McAlester 28, Denison, Tex., 29.
PRINCE OF TO-NIGHT (Le Comte and Fleshel): Iola, Kan., 15, Ottawa 16, Chanute 17, Columbus 18, Vinita, Okla., 19, Claremore 20, Independence, Kan., 21, Winfield 22, Arkansas City 23, Blackwell Okla 24, Wichita, Kan., 25, St. John 27, Stafford 28, Newton, 29.
QUAKER GIRL (Co. A; H. B. Harris, Inc.): Philadelphia, Pa., 13-Jan. 18, Baltimore, Md., 20-25, Washington, D. C., 27-Feb. 1.
QUAKER GIRL (Co. B; H. B. Harris, Inc.): Ellensburg, Wash., 15, Yakima 16, Spokane 17-19, Missoula, Mont., 20, Helena 21, Anaconda 22, Butte 23, Billings 24, Winnipeg, Man., Can., 27-Feb. 1.
RED PETTICOAT (Messrs. Shubert): Pittsburg, 13-18.
RED ROSE (John C. Fisher): Denver, Colo., 12-18.
RING, BLANCHE (Frederick McKay): Madison, Wis., 15, South Bend, Ind., 16, Toledo, O., 17, 18, Cleveland 20-25, Detroit, Mich., 27-29.
ROBIN HOOD (Daniel V. Arthur): Chicago, Ill., Jan. 13-Feb. 1.
ROSE MAID (Co. A; Werba and Luescher): Indianapolis, Ind., 13-18, Columbus, O., 20-25.
ROSE MAID (Co. B; Werba and Luescher): Raleigh, N. C., 15, Wilmington 16, Darlington, S. C., 17, Charleston 18, Savannah, Ga., 20, 21, Macon 22, Athens 23, Augusta 24, Columbia, S. C., 25, Spartanburg 27, Asheville, N. C., 28, Charlotte 29.
ROSE MAID (Co. C; Werba and Luescher): Los Angeles, Cal., 13-25, Bakersfield 26, Fresno 27, 28, Oakland 29-Feb. 1.
ROSE OF PANAMA (John Cort): Fargo, N. Dak., 15, St. Paul, Minn., 16-18, Minneapolis 20-25, Milwaukee, Wis., 26-Feb. 1.
SCHEFF, FRITZI (Jos. M. Galtes): Keokuk, Ia., 17, Quincy, Ill., 18, Decatur 24.
SEVEN HOURS IN NEW YORK (Wee and Lambert): Wheeling, W. Va., 16-18, Steubenville 20, Mannington 21, Uniontown, Pa., 22 Connellsville 23, Somerset 24, Cumberland, Md., 25, Oakland 27, Meyersdale, Pa., 28, Boswell 29.
SHEEHAN ENGLISH OPERA: Louisville, Ky., 13-18.
SIDNEY, GEORGE (A. W. Herman): Cheyenne, Wyo., 15, Greeley, Colo., 16, Longmont 17, Boulder 18, Denver 19-25, Victor 26, Colorado Springs 27, Pueblo 28, Rocky Ford, 29.
SOMEWHERE ELSE (Henry W. Savage): Philadelphia, Pa., 6-18, New York city 20—indefinite.
SPRING MAID (Co. B; Werba and Luescher): Springfield, Mo., 15, Joplin 16, Pittsburg, Kan., 17, Wichita 18, Ottawa 20, Lawrence 21, Topeka 22, St. Joseph, Mo., 23, Moberly 24, Columbia 25, Hannibal 26, Keokuk, Ia., 28, Ft. Madison 29.
SPRING MAID (Co. C; Werba and Luescher): Nashua, N. H., 15, Gloucester, Mass., 16, New Bedford 17, Newport, R. I., 18, Taunton, Mass., 20, Brockton 21, Holyoke 22, Hartford, Conn., 23, Winsted 24, White Plains, N. Y., 25, Bridgeport, Conn., 27, Hudson, N. Y., 28, Kingston 29.
SUN DODGERS (Lew Fields): Chicago, Ill., 7-Feb. 1.
SUNNY SOUTH (J. C. Rockwell): Charlotte, Ont., Can., 15, Marcellus 16, Laporte, Ind., 17, Woodstock, Ill., 18, Harvard 20, Sharon, Wis., 21, Delavan 22, Brodhead 23, Edgerton 24, Stoughton 25, Ft. Atkinson 27, Lake Mills 28, Mt. Herob 29.
SURATT, VALESKA (Messrs. Shubert): St. Paul, Minn., 19-22.
SWEETEST GIRL IN PARIS: Adrian, Mich., 25.
THREE TWINS (Philip H. Niven): New Orleans, La., 13-18, Birmingham, Ala., 20-25, Memphis, Tenn., 27-Feb. 1.
TRENTINI, EMMA (Arthur Hammerstein): New York city Dec. 2—indefinite.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31-Jan. 18.
VAN, BILLY B. (Stair and Havlin): Chicago, Ill., 12-Feb. 8.
WARD AND VOKES (Stair and Nicolai): Richmond, Va., 13-15, Atlanta, Ga., 20-25, Birmingham, Ala., 27-Feb. 1.
WINNING WIDOW (Max Spiegel's): Evansville, Ind., 15, Vincennes 16, Terre Haute 17, 18, Rockville 20, Lafayette 21, Logansport 22, Indianapolis 23-25, Belleville, Ill., 26, Jefferson City, Mo., 27, Sedalia 28, Moberly 29.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Nov. 20-Jan. 18.
ZIEGFELD'S FOLLIES (Florenz Ziegfeld): Boston, Mass., Jan. 6-Feb. 1.

MISCELLANEOUS

RAYMOND, THE GREAT (Maurice F. Raymond): New Orleans, La., 12-18.

RECORD OF DEATHS

MRS. ISABEL STEEVER LITTLE, mother of John D. Little, treasurer of the new Academy of Music; Conn Little, treasurer, and Harry Little, assistant treasurer of the Nipon Theater, in Pittsburgh, died at her home, 238 West Lanvale Street, Baltimore, on January 2.

MRS. HARRY SHELDON, formerly known to the stage as Hazel Harrison, died in Chicago, Dec. 30.

MRS. J. P. WEBSTER, aged eighty-three, widow of the composer of The Sweet Bye and Bye, died at Elkhorn, Wis., on Dec. 30.

GEORGE O. MORRIS, actor and manager, died in Cheswold, Del., on Dec. 23, in the 68th year of his life.

M. J. JORDAN, a well-known actor with the Walker Whiteside company, playing The Typhoon, dropped dead from heart disease at Lewiston, Idaho, week of Dec. 14. Mr. Jordan, who was about 70 years of age, had been prominently identified with high-grade dramatic companies for half a century, and was a splendid actor and a splendid man.

LOUIS JORDAN, of Bellefontaine, famous as an aerialist, died Dec. 23 in a sanitarium at Union Hill, N. J., of paralysis. He organized the Flying Jordans and toured the world several times. His wife and daughters also were trained by him and are famed acrobats.

MRS. CHARLOTTE ADLER, wife of Bennie Adler, well-known song writer, on December 18, 1912, at their residence, 3210 Indiana Avenue, Chicago, Ill. The burial took place on December 17 at Rose Hill Cemetery, that city.

DAVID B. DANA, for many years a musician in theater and concert orchestras, died Dec. 29 last, at his home, 26 Nelson Place, Newark, of heart disease. He was sixty-two years old. Mr. Dana was a brother-in-law of the late David B. Reeves, leader of the American Band, of Providence, and for many seasons toured the country as cornet soloist of that organization. He was a member of many social organizations and belonged to the musical unions of Newark and New York. Besides his wife, a brother and sister survive him.

WILLIAM SWAIN ANDREWS, Commissioner of Records and one time secretary of the Democratic National Committee, died at the Rebau Sanitarium, 156 West Seventy-fourth Street, Dec. 29 last, in the seventy-first year of his life, of a complication of diseases contracted during the National Democratic Convention in Baltimore last Summer. When he was eighteen years old Mr. Andrews became an actor and played in the old Winter Garden with Edwin Booth. When the Civil War began he enlisted as a first lieutenant with Hawkins's Zouaves, later receiving a commission in the signal corps under General Burnside.

MRS. EDITH MANNERS died Dec. 30 at her home, Boston, Mass., aged seventy-three years and eleven months. The remains were taken to her old home, Haverhill, Mass., for burial. Deceased leaves a son and daughter, the latter professionally known as Dorothy Kent.

MRS. MARY COLEMAN, mother of Genevieve Kane Coleman (Mrs. Thomas W. Healy), passed away after a brief illness on Dec. 9, at the home of her daughter, Mrs. Ed. Fitzgerald, Napa, Cal.

ARTHUR WELLS, a member of the Sam Bernard All For the Ladies company, died on Friday, Jan. 3, at Detroit, Mich., of appendicitis.

RICHARD WATSON SEAGER, musical composer, died in Los Angeles, Cal., Jan. 8. He was 82 years old. Among his compositions, the cantata Queen Esther probably was the most popular.

EMMA ANDERSON, an actress, died on Jan. 5 in her home, 328 West Fifty-seventh Street, aged 54. She left a son, George F. Considine.

JOHN W. WORLD, of World and Kingston, a great favorite in Chicago in the time of David Henderson's management, but in more recent years a vaudeville headliner, died on Jan. 7, in Chicago, of pneumonia. He is survived by his wife, Mindell Kingston World.

MRS. GERTRUDE MAYER, aged 42, widow of Leon Mayer, old theatrical man and once advance agent for Joseph Jefferson, committed suicide on Dec. 29 last, by inhaling gas, in her room, No. 313 West Fiftieth Street, this city. Mayer also died a suicide, about five months ago, in a hotel on Forty-second Street.

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MOTION PICTURES

COMMENT AND SUGGESTION

THE passing of a year has brought the expected growth in the motion picture industry. To consider the millions of dollars invested in the production and exhibition of films, is to realize what pictures mean as a business. To consider the millions of people who find in photoplays their chief entertainment, is to realize the importance of pictures as an art. As a business and as an art there has been progression since the last annual number of the MIRROR, but it appears, at times, that the results have not been commensurate with the increased resources of brains, of energy and of capital. It might almost be said that the motion picture industry has still to "find itself." There is the vitality, the strength, the energy of youth, without the poise and the stability born of experience and an assured position. Unlike the other arts of this generation, the photoplay is practically without traditions. Of necessity producers are feeling their way and missteps are inevitable; but the producers of to-day are forming the traditions of to-morrow.

* * * *

Lack of business stability, in spite of ample capital, is evidenced by the bitterness of factional fights, petty jealousies that are almost childish, and the frequent changes among producing firms banded together for mutual benefit in the distribution of their products. The new year finds unrest and a feeling that radical changes are impending, but as to what those changes will be there is no unanimity of opinion. Such a condition is to be expected in an industry that has grown to large proportions in so short a time.

* * * *

In the character of the pictures the attributes of youth attempting to find itself are equally evident. Improvements in mechanical processes that permit of new effects, are frequently being made, and with the betterment of photography should come a deeper significance in the subject matter treated. The average quality of films being produced to meet the increasing demand is not high. Scenarios are written in a hurry and directors and players are forced to work at a high speed that does not permit of the thought and rehearsing necessary to finished productions. And it is on the strength of average merit that pictures are being praised or condemned as works of art. But the condition that brings ill-prepared films, like the business unrest, may be regarded as transitory.

* * * *

One distinctly encouraging indication of the past year has been the marked advance in feature films in which catch-penny sensationalism and sentiment have been subordinated to artistic aims, that, if not always successful, have been, at least, sincere. The tendency to base photoplays on famous dramas, or books, and to release a film that will appeal to the very people interested in the drama or book, is a wholesome one. As the number of thought-inspiring pictures increases, the demands of audiences will become more and more exacting, and to keep up with the pace producers will be forced to abandon trivial matter, treated accordingly, in favor of something better.

* * * *

Another encouraging sign is the gradual elevation of the tone of the industry. Men and women who a year ago scoffed at motion pictures have come to take them seriously. Recruits from the stage, the ranks of writers and the business office have been added in gratifying numbers to the body of earnest people engaged in the making of photoplays. The influence of those who can boast of ideals is being felt. From an exhibitor's standpoint there probably has been nothing of greater importance than the increase in the power of the Exhibitors' League, under the energetic leadership of M. A. Neff. It is doing an excellent work in bringing together men who have business aims in common and enabling them to work for their best interests by united effort. Indications point to a year of business changes and artistic innovations, all an inseparable attribute of advancement.

(*Continued on page* 44.)

AUGUSTUS CARNEY.

Known to Thousands of Motion Picture Patrons as "Alkali Ike."

"THE HOUSE THAT JACK BUILT," KINEMACOLOR.

"THE HUMAN VULTURE," GAUMONT.

FROM HARVARD TO DIRECTOR'S PLACE

ROLLIN S. STURGEON UPSETS RULES OF THE GAME AND WINS OUT

TO step from the atmosphere of the Harvard law school and take up successful direction of motion pictures with no previous theatrical experience, no stage lore or knowledge of the "boards" which comes with the grind, is smashing precedence with a violence, which upsets all rules of the game.

"It cannot be done," says the Old Timer haughtily.

But Rollin S. Sturgeon did it just the same. And since his first Vitagraph picture, critics and fans alike have universally commented upon the genius of the director and the "something" which surrounds his dramas of the screen. Almost from the first he sprang to a position among foremost producers.

Sturgeon "feels" his productions as he puts them on. He was born with the artistic temperament and a psychological tendency. These are his tools in trade. His logic always is at the fore.

"The theatrical business is a close corporation," said Mr. Sturgeon, when asked if born genius in the raw was of practical value in immediate application. "It is tradition that no one who is not raised in the atmosphere of the stage world can acquire the acting or directing art. A pompous individual recently told me that one was 'not entirely fit' without at least twenty years of experience. What his kind really need is fifty per cent. more intelligence and nineteen years less experience.

"The true director not only needs intelligence, but he must sense his stories and know when they ring true. If not he must be able to detect the false note. After that he must have the creative skill to remedy the defect."

"Then the success of the picture depends largely upon the directors?" was the query.

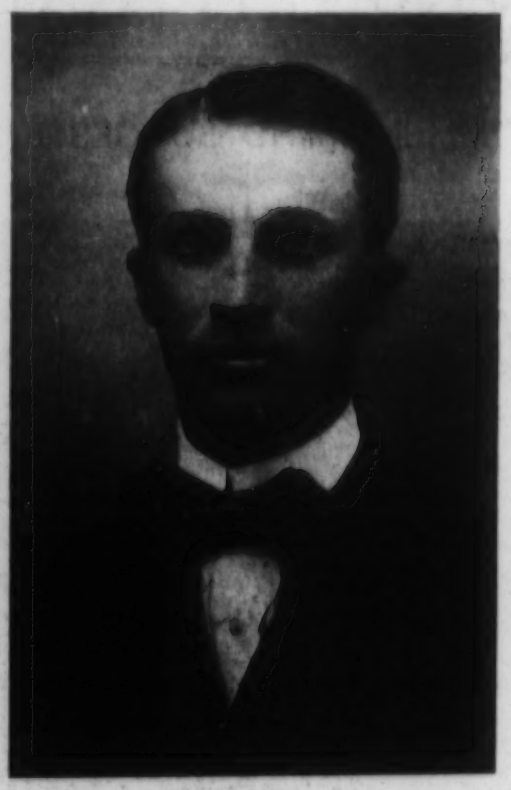
"That is an awkward manner of dipping into the two subjects," was the retort. "What is lacking in motion pictures to-day is the lack of scenarios with thought as their basis. The future of the screen play, to my notion, lies more with the author than the director.

"I might add that I do not believe the motion picture is going to improve much except in proportion to the better grade of material secured. It looks as though the limit had been reached until authors able to write this class of story are induced to take up the work and, even then, the supply of plays of the higher plane will be limited."

Mr. Sturgeon seemed to have the right to "dip into both subjects." His first work was that of writing scenarios, although he indulged in the art but a brief time and, according to his statement, paid no attention to the stage or direction "after the novelty wore off."

It was his dramatization of three-reel subjects, like Uncle Tom's Cabin and Tale of Two Cities, which practically originated the dramatic multiple-reel. Such historical matter as Life of Napoleon, and Life of Moses, had been done in multiple reels, but stories had not appeared in three-reel subjects. In fact they had been confined to the single reel subjects. No

ADRIENNE KROELL,
Leading Woman with Selig Players.



ROLLIN S. STURGEON,
Director of the Western Vitagraph Company.

plays, as acted upon the stage, with logical pauses between reels, as in acts, had been put on.

Mr. Sturgeon's dramatizations were absolutely original. They were landmarks in multiple action. One of the peculiarities regarding "Uncle Tom" was that it proved a failure when sent out one reel at a time. It then was booked as a shelf release and leaped into immediate popularity. In the midst of the Portuguese revolution several sets were ordered from that country, while in New Orleans, where there is an anti-Uncle Tom's club, an exhibitor took a set and wrote that the entire week had been sold out at fifty cents a seat. The "Tale of Two Cities" fared as well in the general market.

After a short time as scenario writer in the eastern Vitagraph studio, Mr. Sturgeon directed Two Christmastides, as his premiere. His friends maintain stoutly that his earliest efforts are as peculiarly successful as the "big ones" he has put over while managing and directing the Western Vitagraph, where such features as How States were Made brought him greater recognition than ever in the past.

During our conversation Mr. Sturgeon constantly wandered back to the subject of directorship. One of his declarations was:

"I never have been able to put on one of my own scenarios as I wrote it. I always felt some weakness in logic, some sense of lost continuity or a weak note as I got along, which I did not note when I wrote the story.

"I never accept or attempt a drama which was not good abstract thought or theme behind it. A story from which the Western may be stripped, or the various situations eliminated without impairing the central theme, is the story worth while. It is the kind which builds up the reputations of productions."

"Do you always go into the work of putting on a picture with the feeling of absolute certainty?" asked the board of inquiry.

"Far from it," was the reply. "Before any picture gets well under way there always is a period when it looks almost hopeless to me. This feeling continues sometimes half way through the production. I bump against situations which something tells me are not right. I stop the work and go into executive session with myself. Generally I begin again by going in and acting the part. As I proceed I find myself carrying the story along with proper logic. Having found the solution to my dilemma, I proceed with rehearsals."

The conversation strayed to the relative value of stars, near-stars and amateurs. The peculiar Sturgeon had some original ideas along these lines. He continued:

"The average actor who calls himself an 'actor' in quotation marks, can do only what any intelligent person can do off hand, frequently not that. Surprisingly good results can be secured with intelligent, moldable amateurs. But the amateur who 'tries' to act is terrible.

"One kind of a 'good' actor is the one who reflects the initiative of his director," said the man who also uses his stenographer, stray citizens, and other novices in pretty strong parts, at times. "However, one must give due credit to the actor who has fine intelligence. He initiates for himself and his work, which depends only in small measure upon the director, is valuable. It is the right kind."

"And you consider that you were born with your talent for direction?"

"I inherited a reasonable supply of brains and learned to use them," he replied very promptly. "But you must remember that I was extremely fortunate in taking up my work with employers who are artists at direction. Both A. E. Smith and James Stuart Blackton of the Vitagraph, while engineering the business organization, always have been active on the producing end. In this I found an advantage of greatest value." W. E. WING.

PLANS NEAR COMPLETION

Elaborate plans for the Ohio State convention of the Motion Picture Exhibitors' League of America in Columbus on January 21, 22 and 23 are nearing completion. The convention will be held at the Southern Hotel. Thus far 332 members of the Ohio State League, State Branch No. 1, have promised to attend, and there will be a large delegation from Cincinnati Local Branch No. 2, and from Toledo. The hotel will be crowded with exhibitors and it will be a profitable convention with its exhibition of various makes of machines and accessories. President M. A. Neff is to confer with the local committees at Columbus regarding the preparations.

Gaumont will take a film of the parade of motion picture exhibitors and the visit of the exhibitors to pay their respects on Governor Cox. Other features of the convention will be a banquet on the evening of January 22, and the executive session on January 23.

NEW FILMS CALLED "THE ROYAL"

A new brand of film to be called The Royal soon will be released. The pictures are being made at a recently completed studio, fully equipped in every respect, that is located on Fairview Place, Los Angeles, Cal.

Little has been announced about the new concern, except that it is backed by men of high standing in the motion picture industry, who declare that the films will excel in acting, photography and in every element that goes to make a first-class production.

It is said that although the plans of the new producer have been kept from the general public, exchange men have been shown the initial pictures and a large number have "ordered."

FRANK RICHARDSON,
Prominent Member of Selig Company.

SEEING HIMSELF AS OTHERS SEE HIM

AN ACTOR SHOULD STUDY HIS OWN PERFORMANCE ON THE SCREEN, SAYS KING BAGGOT

"NEVER in all my experience as an actor," declared King Baggot, "have I sensed such odd, singular emotions as rambled in jig-saw fashion up and down and around my frame when I first watched myself act. Describe it? I couldn't, even with the aid of a dictionary of synonyms, honest I couldn't."

In the opinion of Mr. Baggot, Burns, if he had been endowed with the faculty of a prognosticator, would have demurred before penning that line about seeing ourselves as others see us.

"Perhaps this impulsive young Scothman, living now, could readily fertilize his pen with the inspiration modernity affords and perhaps, just perhaps he might have stooped so low as to consider the 'movies': but there, I should enjoy inspecting 'een what such a fructuary imagination might evolve, describing how a man feels when he does see himself as others see him."

Us mortals—meaning you who subscribe to the editor's mail box (or if you don't, you squelch the pervading spirit) and the editor and, incidentally, myself—must, of necessity, revert to the mirror (not the DRAMATIC MIRROR) when our egotism, or curiosity asserts itself in this direction. Yet it may not always be so. Who knows? Some day, fond mothers may be adjusting the carbons and fumbling with the projector, or the film preparing to exhibit baby as he waddles across the lawn, or father in one of his masterful moods. Already pictures have proven popular with kings, princes, presidents, politicians and potentates,

WILLIAM WADSWORTH,
Versatile Player with Edison Company.

and what the potentates can afford the citizen will have. On the shoulders of some enterprising individual devolves the labor of bringing this condition about.

"Whether watching myself on the screen," ventured Mr. Baggot in his melodious, deep voice which seems to have been specially made for the "legitimate," "affects me in the same way that it does others of my colleagues is a question. In a general way, I am inclined to opine that it does. On seeing a picture drama with myself in one of the roles, I always experience the desire to play the role over again; I feel confident that by another chance I could better myself or rather my acting. The fact is, I belive it is only a question of time until the producers will run the film before leaving the factory as a sort of dress rehearsal for the players. Naturally, this will entail an added expense upon the makers. But what of that? The competition in the picture's artistic development is bound to establish the custom in every producing plant. The players need it. I know that I do."

I felt inclined to upraid Mr. Baggot for his modesty in saying such a thing. However, I did not know just whether to second that motion or not, for at the moment I felt like the young man who said "that's right" when the girl remarked how plain she was, and got his ears boxed for it. No one who has seen Mr. Baggot on the screen can consistently doubt his ability as an actor. Nature has more than done her share in furnishing him with every natural qualification for a leading man and yet Mr. Baggot is never satisfied with himself. Do you understand? It was Elbert Hubbard, I think, who said "discontent is the mainspring of progress." Mr. Baggot is the sort of a man who progresses.

Needless to say Mr. Baggot was for years an exponent of the "legitimate" before he entered the motion picture field. His acquaintance with the stage

KING BAGGOT,
Leading Member of the Imp Company.

taught him a good deal about acting, he admits. But not everything. Hark to what he says.

"If I went back to the stage to-morrow, I am absolutely convinced that I would be a far better actor than I was when I left it three years ago. The first year I was with the Imp Company I took particular pains to see all the releases of the company. For months I continually carried a pad and pencil around with me in my pocket to make notes of my failings—little mannerisms and the like. And don't imagine for one moment but what I had them and still have them. Except for my work in the pictures and seeing myself act, I would have persisted in many of them till I wore a long, white beard.

"It is this opportunity to watch ourselves act that leads me to believe that this phase of the art is in a position to develop faster than the stage ever did. I can go to the theaters—and I do it often—and sit down amongst a lot of people totally ignorant of who I am, and listen to what they say about me. In this way I get the direct impression of the spectator and profit by what I hear and feel.

"Of course, many of my friends, screen actors and actresses are not permitted to do this on account of the location of their plants. To these, and I suppose most all of us, the only form of applause that comes is from the critics and the letters received from patrons. There is no denying the fact that most of our profession are sensitive to approbation and adverse criticism and no matter how badly the latter hurts their pride, they will usually attempt to profit by what the critic says, if the critic is at all reasonable and just."

Unwittingly our conversation drifted into other channels, not, perhaps, related to the subject at hand, but interesting, nevertheless as most of the conversation came from my companion's side of the settee. It dealt with what constitutes decorous acting before the camera.

"Have you ever noticed," continued Mr. Baggot, "why it is that so many of the European films fail to find popularity in this country, why the American cannot tolerate many of their players? It is because foreigners—of course there are many exceptions—do not have a correct appreciation of what is required when acting before the screen. Pictures are acting, they are not pantomime. Be natural is the only thing. Say what you have to say without spreading yourself all over, or throwing your arms around and twisting your fingers as if you were talking to a deaf mute.

"The man or woman who is versatile and a quick thinker will get along best in pictures. This fact is quite evident to one who has been obliged to watch the taking of a photoplay in its various stages. As the good book says the first shall be last and the last shall be first, when it comes to taking the scenes. The director may, if occasion requires, which it sometimes does, start the making of a picture by taking the very last scene, the climax. It is up to the player to exercise his imagination—to think quickly and figure out just the right sort of expression or emotion to display. One day we may be taking a scene where a young man is leaving his mother-in-law in a fearful rage. The next day we may take the scene showing him entering the same room and if this particular actor is not alive to what is going on there is going to be a noticeable transition in the manner of expression. Do you understand what I mean?"

Mr. Baggot has a clear way of making himself understood. His statements are concise and to the point, without any vague ramblings.

BEVERLY BAYNE,
With Essanay Eastern Stock Company.

"And now just a word about those screen players who refuse to take themselves seriously and that part of the public which is of the same mind. Players who take screen acting as a joke had better find a new occupation before necessity compels them to. And the public that takes it as a joke had better investigate the proportions of the business—its magnitude. The amount of capital behind many motion picture enterprises would make many of our present day well-known theatrical managers look sick. It's a big business, with millions behind it and it's going to grow. One of my old sayings is, 'It's the poor man's amusement and the rich like it.' And there is no need to fear that the thing is going to be commercialized to that extent where art will receive second consideration."

HARVEY HARRIS GATES.

MARY PICKFORD A SUCCESS

Friends of Mary Pickford among motion picture patrons, and their name is legion, will be pleased to know that the New York debut of their favorite on the "legitimate" stage was an emphatic success. As Juliet in Belasco's production of the fairy play, A Good Little Devil, Miss Pickford was highly praised.

GENE GAUNTIER.
Feature Players' Company.

AUGUSTUS CARNEY.
Essanay Company.

JOHN BUNNY.
Vitagraph Company.

KATHLYN WILLIAMS.
Selig Company.

JANE FEARNLEY.
Imp Company.

PERSONALITY A FORCE IN PICTURES

NAMES appear under the pictures on these pages, but if the names were missing, if the faces were left to identify themselves, how many MIRROR readers would be able to point to each one of the pictures and say, "that is So-and-So"? For most of those who read this it would be a simple matter. The faces are as familiar as those of old friends and as welcome. The players shown here prove the power of personality in pictures; their appearances are awaited by thousands of people, and the companies to which they belong have few stronger assets than their services.

The secret of intimate personal expression through the medium of the camera and the screen, is elusive. A pleasing face is not in itself sufficient, nor can an individuality be made distinct by means of conventional gestures and facial expressions. The players selected to appear on this page have distinctive personalities that they have learned to express in distinctive ways.

When Florence Turner plays a part she makes it sympathetic because everything she does is in harmony with the figure on the screen. She behaves as she would if actually experiencing the emotions of the character interpreted. Her facial expressions and her movements combine to create a human being with whom one may sympathize, and the audience does not stop to separate the actress from the part she is playing. It is Florence Turner under a different name, perhaps, and in new surroundings, but always the emotions are expressed in terms natural to the medium of their expression. Gradually the spectator comes to know such a player as he knows a friend and the more complete the acquaintance, the more thorough the enjoyment to be gained from a film performance. Fleeting facial expressions that might indicate little at first, gain in meaning as features become familiar, until we can guess at thoughts without the need of words to express them.

In a way it is like a sign language in which the more obvious meanings are common property. Any actor can indicate mirth, or anger, or fear, or despondency, but to suggest the finer shades of such emotions requires an ability to feel what is to be expressed, a power of expression on the part of the player and then the comprehension of the spectator, born of familiarity with the actor.

The players we have chosen as striking examples of effective personality in pictures are not imitative and generally their success has been due to an unusual personality expressed by strikingly individual methods. A substitute may work along the same lines and do it cleverly, but the result will not be the same because the method is acquired, rather than natural, and that indefinable harmony of personality and action is lacking.

Consider John Bunny, for instance. A scenario writer would have a difficult time in devising a scenario out of which he could not get a laugh. Mr. Bunny is a comedian through and through. He has a keen sense of humor and a genial way of expressing it that makes a Bunny picture a certain treat, even if there is nothing exceptional about the story. He has become such a familiar figure on the screen that he cannot enter a popular restaurant in any of the larger cities of the United States without hearing whispered comments, "There goes Bunny." But it is a mistaken notion to believe, as many people appear to, that his effects are gained solely by reason of an oddly humorous face, and without the display of an art that makes the most of his natural gifts. Mr. Bunny certainly has an exceptional personality, but equally he is an artist who takes his work seriously, and so do all the others whose names are of as much value as the trade mark of the company for which they work.

Augustus Carney, or Alkali Ike, as he is called, has created a cowboy type that has inspired imitators, but the character remains firmly identified with its originator. Like John Bunny, Alkali Ike is recognized wherever he goes and his appearance in pictures is awaited with eagerness by admirers of Western comedy films at their best.

The list of those whose personalities have become an important feature of current pictures might be continued at length, but we are going to let readers supply the names of their missing favorites. The star system may be abused and overworked in pictures, just as it sometimes is abused and overworked on the stage, but thus far its influence has been beneficial rather than harmful. The players whose pictures appear on these pages have honestly won the popularity that is theirs, and there are others whose likenesses would be included if space permitted.

And along this line it would be interesting to know to what extent an interest in individual players is responsible for the frequent attendance of patrons at motion picture houses. Judging from the number of letters of a personal nature received by the MIRROR, it must be great. It seems that many people are more concerned about the figures they see on the screen than the connected series of incidents they are engaged in relating. If some of these enthusiasts stopped to ask themselves whether they were more entertained by a good photoplay acted by strangers, or a mediocre one in which some favorite appeared, there is a good chance that the verdict would be in favor of the popular player. That may not be an altogether healthy condition, but it is one that exists and must be recognized by the men who produce pictures.

COMMENT AND SUGGESTION

(*Continued from page* 41.)

Recently I received a rather lengthy and most interesting letter from a professional writer of scenarios, who will not allow himself to degenerate into a mere hack writer. In spite of the amount of hurried work he is forced to accomplish he treads conscientiously in the path of the ideal and has visions of what pictures should ultimately become. As the opinion of a successful man who knows the game from the inside, these remarks are particularly significant. Among other things he writes: "Pictures have a future—right now a very bright one. And those who have observed audiences know that they want more and more pictures with a preponderance of the artistic conception and subtleties of production. They prefer the picturesque, magnetic type, instead of the conventional, a theme that brings out spontaneity of genuine humor, instead of the slapstick; humanity reflected in a humorous and an appealing way (even if idealistic), instead of maudlin sentiment or rank melodrama; a theme general enough in its scope to appeal, not to a coterie, but to the theatergoing public as a whole, especially the more discriminating, the more exacting from the intellectual standpoint." After citing several recent picture releases that embody his views concerning what constitutes the "higher" photoplay, the writer sums up by saying: "People tire of conventionalities, of staid, shop-worn types, of drab or stagy backgrounds, of illogical or unlikely melodrama. The great mass want the style of photodrama that appeals to their dramatic instinct, their finer sensibilities, their artistic temperament."

THE FILM MAN.

EDWIN AUGUST.
Powers Company.

LOTTIE BRISCOE.
Lubin Company.

ORMI HAWLEY.
Lubin Company.

G. M. ANDERSON.
Essanay Company.

ALICE JOYCE.
Kalem Company.

BESSIE LEARN.
Edison Company.

FLORENCE TURNER.
Vitagraph Company.

ARTHUR V. JOHNSON.
Lubin Company.

HELEN GARDNER.
U. S. Film Company.

MARY FULLER.
Edison Company.

PICTURE CRITICISM AND ITS PURPOSE

MOTION picture criticism through the medium of the magazine and the newspaper is comparatively an innovation. It is not to be wondered at that at the present time it occupies a position of minor importance in reckoning the remarkable growth of the industry—that it exercises only a slight influence upon the general output of picture plays. But beyond the question of a consistent doubt, the work of criticism has come to stay and it is only reasonable to suppose that it will, in some measure, affect the improvement, artistically and otherwise, of the releases.

As the film business has suffered, by the influx of incompetency, so has this branch. It is a limited branch and what incompetency there has been, or is, is even more obvious. Time is required and so is patience for those in control of pictures to cultivate a discriminating eye, to reach that stage where they can estimate correctly labor value properly. And this applies to those in charge of reviewing pictures. And yet there is a qualification to that statement. Because a person has been in the film business for some time does not necessarily imply that he has acquired the ability to judge labor value, or good pictures, justly. And because a reviewer sees many releases does not signify that he or she has attained the acute sense of a good critic. There are people, many of them, who could see forty releases a week all their lives and never learn the art of estimating a photoplay's worth by analytical criticism. This brings us down to the question of the qualifications of a critic which, however, we will consider later.

Recently, while in conversation with a director, prominent in picture circles, I was asked on what basis I based the assertion that criticism as a side light of the film business, had come to stay. The explanation was this: The primary motive which leads the publisher of a paper such as the MIRROR to print film reviews, is their realized value as a news item to the profession and the benefit they might give to the producer in calling attention to weaknesses of plot, inaccuracies, etc. While some manufacturers, perhaps, disclaim any assistance they may possibly derive from reviews a recent canvass shows a sentiment quite the reverse. The submitting of the rapidly increasing output of film releases to the rigid censorship of criticism, is in all probability, going to aid in maintaining a high standard of uniformity.

Time and again the assertion has been made by producers and others connected with the screen business, that a critic errs when he does anything but record the impression a picture makes upon an audience in reviewing that film. The claim is made that if a reviewer is to criticise at all, he should witness the picture in a public theater surrounded by an audience, and base his statements solely upon the effect noticed.

If such a policy were pursued, a critic would no longer be a critic, but merely a reporter. All that is necessary to offset such a palpably absurd argument as the above, is a visit to several picture houses of varied standards in New York, or any other city. A cheap, maudlin comedy, rife with conventional stage tricks will arouse some audiences to the highest pitch of amusement, while, if the same film were exhibited in a first-class house, it would be met with a silent disgust. It is quite possible that a comedy wholly bad might please, and a comedy wholly good, bore. On where a picture is shown depends, to a great degree, the extent of its popularity. If a reviewer were to ground his convictions relative to a film's virtues upon the perceptible impression it made upon the spectator, some films of undeniable merits would be treated to a review possessing a mighty dark margin around its corners. There is little doubt but what these same poorly received films, shown in the majority of houses, would be warmly received. There are some producers and directors who affirm that they value the verdict of the public far more than the opinion of one person—the reviewer. Of course they do—all producers do—the verdict of the public means dollars and cents to them. Yet that shouldn't, essentially, blind them to the purpose of the review. There are some producers it would seem, who are prone to permit the glare of the immediate dollar to blind their vision of the future prosperity and growth of their business. Naturally, some one has to supply the slapstick comedy now, but the demand is diminishing everyday, both here and in Europe, and the producer who caters to the cheap taste without an effort to improve his product, stands in jeopardy of being submerged and obliterated in the rapid evolution of the industry.

Broadly speaking, there is only one basis upon which you can construct a review; the question of whether it is a good picture or a bad one. Manifold conditions govern the production of a photoplay. Sometimes it is a scarcity of money that compels a manufacturer to use a studio scene when an outdoor scene would have added much to the artistic improvement of the picture—and sometimes a producer turns out a cheap picture because he feels that his particular trade does not demand a better one. But one can readily see the impossiblity of taking into consideration such facts in criticising.

Presumably, every film critic aims to be honest in the expression of his judgment. The reasons for being otherwise are trivial, as the profession now exists. Still, there are some inducements to color your statements, principal among which is personal friendship. Unwittingly, at times, a reviewer will permit sentiment to creep in—a thing to be guarded against as a matter of business policy, if nothing else. By reason of his position, a critic, whether of the screen or the stage, should refrain from close association with those whom he is expected to indirectly deal with in his writings.

The greatest danger, however, which a reviewer is forced to combat is the loss of his perspective through seeing a great number of films. That the routine should harden his emotions and callous his sentiments is hardly more than natural. A situation that would grip and stir the ordinary audience would pass over a reviewer's head without giving him a tremor. But this does not argue that the reviewer could not appreciate the advantage of that situation to the film and expound a clear explanation of just why it succeeded.

Analytical talent is the first requisite of a good reviewer. Gifted with this power, he has a fair chance of avoiding ruts, becoming trite in his writings and above all, personal. A man who "feels" may be able to write a play, but unless he possess the ability to dissect a play purely on material principles, he will face a stone wall in attempting to "doctor" or assist the other fellow in strengthening his. There are certain principles of technique which must be applied every day. The reviewer who relies mainly on his reason and common sense—who possesses a keen power of observation, is the one who is best fitted for a reviewer's work.

To what extent a reviewer is allowed to exercise his power, or the freedom of thought, depends almost entirely upon the policy of the business office. It can readily be seen that if the business end or, in plainer language, the advertising, influences the writing of reviews to any great extent, the publisher defeats the very purpose at which he is aiming.

HARVEY HARRIS GATES.

WARREN KERRIGAN.
American Company.

CRANE WILBUR.
Pathe Company.

IRVING CUMMINGS.
Reliance Company.

FRANCIS X. BUSHMAN.
Formerly With Essanay.

MAURICE COSTELLO.
Vitagraph Company.

THE TEN-FOOT FOREGROUND

BY LAWRENCE MARSTON

[Mr. Marston in the course of a long service with Klaw and Erlanger directed the productions of Ben-Hur, The Prince of India and Thais. With the Thanhouser Company he has produced such features as The Star of Bethlehem and The Dove in the Eagle's Nest—ED.]

LET'S walk down to the ten-foot foreground, focus sharp enough to show the red vesicles in the blue of the eye and tell what we look like—I see many admirable things, some not quite so admirable and some quite some distance from admirable.

I see we have reached a point when the word "movies" is a gratuitous affront. We were "movies," but the progress our art has made, and the progress we have made as artists, calls for something much more dignified. Let's get it!

The term moving pictures should be discarded—when first coined it covered the ground. Now it's a misnomer. The trifling incident, with the resulting chase, was a series of moving pictures. The pictorial procession of biblical and historical incidents, the growth and development of character, the depicting of human emotions and passions; the sequential and logical unfolding of the pictorial drama, is entitled to a far more serious name than moving pictures.

I see that playwrights should cease calling their plays scenarios—scenario means the skeleton libretto, a dramatic work. The so-called scenario is more than that, it is the whole play, character drawing, plot, situation, dialogue, all. While looking into the eye of this subject, I also see that much of what is called continuous action by the playwright should be dispensed with. Drama means action, but motions are not dramatic action. Going out of an interior door, coming out of an exterior door, getting into an automobile, driving down another road or street, arriving at another house, going in the front door, and entering the next interior is motion. There is no drama and no dramatic action in this. It is only motion.

LAWRENCE MARSTON.

Cudgel your brains, playwright, you have them. I have read and seen your plays. I know you have brains; solve this problem, and cut these motions out, and save the seconds these aimless, purposeless, meaningless motions consume to give to your character development, to the unfolding of your story, to your dramatic action, to the acting of the actors who are living exponents of your play.

Did you notice I called it seconds and not feet—I took a close view of the term feet, reels, manufacturer and factory. What words to couple with art and artists? The photographic panorama of the hopes, aims, ambitions, griefs and mishaps of the characters of the plays, which when projected pass with life-like truth before the spectator, is art. It is the highest form of art and the playwrights, directors, photographers, players, studio managers, and scenic artists, are artists. Their work cannot be measured by feet, or wound up in reels; their art cannot be manufactured, and the place in which they ply their art is not a factory.

TELL CONGREGATIONS OF FILM

Praise for the moral qualities of the Thanhouser picture, The Star of Bethlehem is becoming a familiar story, but it is none the less gratifying to find all the clergymen in one town advising their congregations to visit a motion picture theater that they may profit by the elevating quality of a film.

According to a letter received by President C. J. Hite, of the Thanhouser Company, from Manager F. W. Bellman, of the Lyric Theater in Fort Atkinson, Wis., this happened on Christmas day, after the ministers of that place had attended a special matinee. At the Christmas evening services in all of the churches the ministers praised The Star of Bethlehem, and told their congregations that they should not miss seeing it. Happenings like this indicate that unreasoning dislike for photoplays is passing.

SCENE FROM "THE LAST BLOCK HOUSE."
Western Picture Produced by the Kalem Company.

Shrewd State Right Buyers Know Gaumont Features are Half Rented Before They're Bought

PROOF — Gaumont Quality, - - - 25%
Advertising (Trade Papers) - 15%
" (Gaumont Graphic) 10%—50%

HERE THEY ARE:

THE HUMAN VULTURE

(TWO REELS)

The drowning of the coal miners sacrificed to the mine owner's greed. How the wife of one of his victims defended the criminal in support of her principles of hospitality. The summary of vengeance which nature wreaked when the mob clamored for his life.

THE WHITE GLOVE BAND

(THREE REELS)

IN THE GRIP OF THE VAMPIRE

(THREE REELS)

THE BRIDGE OF SORROW

(TWO REELS)

THE INTERNATIONAL CONSPIRACY
(THREE REELS)

AN OPPORTUNITY

Exclusive rights to all GAUMONT regular releases, including the GAUMONT WEEKLY, are open in parts of the United States.

Negotiations will not long remain pending. To avoid disappointment send your inquiry now.

PERILS OF THE ATLANTIC
(TWO REELS)

THE VENGEANCE OF EGYPT
(THREE REELS)

IN THE LAND OF THE LIONS
(TWO REELS, HAND-COLORED)

Shipments through FILM SUPPLY COMPANY OF AMERICA

GAUMONT CO.

FLUSHING, NEW YORK CITY

THE THANHOUSER THREE-A-WEEK

(Released Sunday, Jan. 19.)

THE COMMUTER'S CAT
AND
A FEW MILLION BIRDS

A fine split-reel, the main feature of which is a very funny story based on a commuter's desire to get rid of an unwelcome parcel, which persists in sticking to him, and on an exchange of bundles on the train. A few flying things are shown in the closing subject.

(Released Tuesday, Jan. 21.)

THE GIRL DETECTIVE'S RUSE

A stirring tale of a pretty sleuth's adventures among the counterfeiter's. It is our best effort yet in the detective story line. It doesn't feature gun-play so much as mind-play! You see the clever brain of the girl detective extricating her from difficulties and dangers

(Released Friday, Jan. 24.)

HER FIREMAN

He is a brave proposition, who hesitates not to risk his life when he finds the life of her protege-from-the-streets in danger. And it is not an ordinary rescue scene. Everything about the picture, every scene in it, is away from the ordinary "fire film" with the made-to-order rescue situation. And it grips you in proportion.

A "PERFECT PUBLICITY" PICTURE

(Released Tuesday, Jan. 28.)

THE DOVE IN THE EAGLE'S NEST

A Two-Reeler from the Historical Novel of Mrs. Yonge. Two-column cuts for newspaper or circular use, 40 cents, from STANDARD ENGRAVING CO., 560 Seventh Ave., New York City. Slides, 40 cents apiece, from NOVELTY SLIDE CO., 20 East 14th Street, New York City. Illustrated heralds, $2.50 per 1000 from HENNEGAN & CO., Cincinnati, Ohio. Two-one-sheets and a three-sheet at YOUR EXCHANGE. Scenes from Thanhouser features: 12 photos, 8 x 10 in., $2.00 the set, from KRAUS MFG. CO., 14 East 17th Street, New York City. Cuts of Thanhouser Players, 40 cents apiece, from STANDARD ENGRAVING CO., 560 Seventh Ave., New York City.

THANHOUSER FILM CORPORATION,
New Rochelle, N. Y.

PUNCH PUNCH PUNCH PUNCH
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PUNCH PUNCH

IT IS TO LAUGH!!
A COMEDY IN A BRIGHT SPLIT REEL SPOT FOR EVERY THURSDAY YOUR PROGRAM
"PUNCH"
AT ANY GOOD FILM EXCHANGE

MUTUAL PROGRAM

MAJESTIC

THE DRAMATIC SENSATION OF THE HOUR

"CHILD LABOR"

With a Strong Appeal to All Sorts and Conditions of Men

TUESDAY — A ONE-REEL INSPIRATION — JAN. 14th

MUTUAL PROGRAM

"HAMLET" IN PICTURES

CHARLES L. GASKILL TALKS OF COMING PRODUCTION BY HELEN GARDNER PLAYERS AND DIFFICULTIES TO BE OVERCOME

SHAKESPEARE'S tragedy, Hamlet, is to be the next production of the Helen Gardner Picture Players, Miss Gardner to play Hamlet. Only two other women have essayed this very difficult role —Sarah Bernhardt and Charlotte Cushman. Bernhardt's characterization, though intense, was markedly feminine, Cushman's undoubtedly more masculine but less artful. Both women introduced into the character a subtlety wholly beyond the masculine conception of the part, and proved at least that Hamlet could be portrayed with consistency and power by a woman. The flexibility and elasticity inherent in a motion picture should make it possible for Miss Gardner to simulate the character with more naturalness than is possible in a stage production. There are as many different Hamlets as there are actors who have played the part, and Miss Gardner will add her own conception to the long list.

Charles L. Gaskill, Miss Gardner's director, who also adapted the play to pictures, states that he has observed the profoundest respect for the play, and that the motion picture will be Hamlet, and not a jumble of scenes taken at random from the great tragedy. "The careful adapter," he said, "who undertakes to pictureize Hamlet finds one of the hardest of all tasks presented to him. The tendency of one would be, naturally, to give the action of the play without its thought, for this can be accomplished without labor. Nothing could have been easier than to write Dante's Inferno for pictures—as we have seen it—for the simple reason that we have the spirited *action* of the poem without a thread of its *thought*. It is all much like reducing Shelley's poem, The Skylark, to a motion picture by photographing a skylark flying up to the sky. This is the *action* of the poem. But it is not the *poem*. So also the mere action of the Inferno is not Dante's poem, nor would the mere action of Hamlet be Shakespeare's play.

"I have endeavored, however, to accomplish the play, or at least enough of it to make our production worthy. I am hopeful that I have succeeded, at least well enough to give Miss Gardner the opportunity to indicate the subtleties of Hamlet's much-discussed character as she sees it herself. If I have succeeded here, she will quicken the machinery of the manuscript with real, vibrant life. Feminine?—maybe. But thought has no gender, beauty no sex. Besides, no one thinks of Hamlet, of all characters, as a man. He is a Thought. It is for this reason, above all others, that I believe Miss Gardner's portrayal will be extremely beautiful and interesting—she is not only a woman of wonderful sympathies essentially feminine, she is also the mental equal of most men."

CHARLES L. GASKILL.

"Your argument would indicate, Mr. Gaskill," remarked the interviewer, "that the only reason a lecturer is necessary to a motion picture is that the thought not given or 'put over' in the picture can be supplied in the lecture?"

"Exactly so. A picture drama that requires a lecturer is precisely like an Englishman's joke—it requires a diagram and much post-mortem consideration before the risibles are provoked. It is a work of art no more than Johnnie's drawing of a thing which requires the word *horse* under it to prevent one from believing it is a *fish*."

Work on the production of Hamlet will begin in a week or two. Asked about the work to follow Hamlet, Mr. Gaskill was reticent. He simply observed that the Winter so far had proven mild enough, and that trying to be "independent" in pictures was like trying to breathe freely in a sarcophagus. "Real independence," he said, "may at times be found in studios that do not use the word 'independent.'"

MUTUAL DECLARES DIVIDEND

The progress of the Mutual Film Corporation is shown by the declaration of a dividend by the treasurer, who has sent the following official notice to all stockholders:

"The Film Exchange Corporation, the holding company of the Mutual Film Corporation, has declared a dividend of three and one-half per cent. upon the preferred capital stock of Film Exchange Corporation, payable Jan. 14, 1913, to stockholders of record at the close of business on Jan. 11, 1913. Transfer books will be closed from Jan. 11, 1913, to Jan. 16, 1913.

"Dated New York, Jan. 4, 1913.

"CHARLES J. HITE, *Treasurer*."

The Mutual Film Corporation began operations less than a year ago, starting with a few exchange offices, and now has thirty-two branches, scattered in advantageous positions throughout the country.

AMMEX HAS EXCLUSIVE RIGHTS

The Ammex Film Company, with studios and a factory at San Diego, Cal., is now affiliated with the Film Supply Company and will release one Western subject each week through that company. It is probable that releases soon will be increased to two a week.

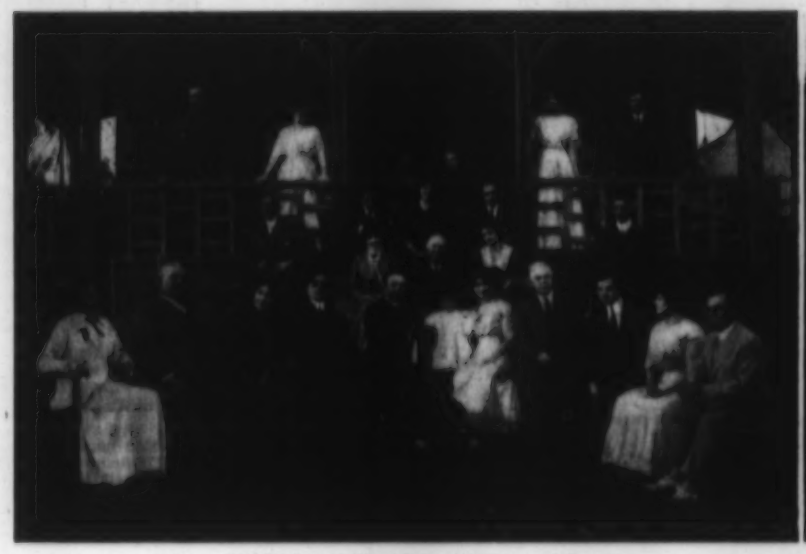
The Ammex Company is fortunately situated in having the exclusive rights for taking pictures on the Santa Marguerita ranch. This ranch comprises 365,000 acres in the most beautiful part of Southern California, with its great herds of cattle and its large number of range riders.

The New York office of the company has been moved to 145 West 45th Street.

ETHEL BARRYMORE IN PICTURES

Ethel Barrymore will be the next of the prominent stars to figure as an actress in the moving picture theater, having signed a contract with the Famous Players Film Company, of which Daniel Frohman is the managing director. Miss Barrymore is now finishing a four weeks' vaudeville engagement in adjacent cities in J. M. Barrie's Twelve Pound Look, and will appear in February in Mr. Frohman's picture studio on West 26th Street. She will act in a play to be selected later, supported by a special company.

PERMANENT TROOP OF CAVALRY AT UNIVERSAL WEST COAST RANCH



MEMBERS OF LUBIN STOCK COMPANY.

POWERS STOCK COMPANY PLAYERS.

PICTURES MADE IN THE LAND OF SUNSHINE

FILM COLONY IN SOUTHERN CALIFORNIA HAS GROWN FROM SIX COMPANIES TO THIRTY-NINE IN ONE YEAR

LOS ANGELES, (*Special*).—A bit of Ireland with its mirror lakes, Italy's smiling skies, the towering Alps of rugged breast, quaint spots of Holland, majestic pines standing sentinel amid drifting snow flakes, heat waves dancing before the eye along the pitiless sands of the desert, Little Russia, homes of Spain, plains, ranges, orchards of golden fruit, the Gardens of Babylon, missions of the Franciscan days, ranchos and their inhabitants of the gun and chaps, awesome canyons, smiling valleys and the grand, old Pacific beating upon the shore with thunderous note —now add to these the skyscraper of the metropolis, imposing mansion, villas of unique architecture, landscaping of royal beauty, and the balmy climate of the semi-tropics, and one is in possession of the reason for the great motion-picture colony of Southern California.

For all these backgrounds and environment, dear to the director who appreciates nature's unrivalled art and the handiwork of the modern craftsman, are at his command in the "Land of Sunshine."

In this broad and glowing statement are no flights of fancy. The spinning film, each day, testifies to spectators at home and abroad the truth regarding the glories of Southern California, to the extent of 30,000 feet a week.

All of these locations are in close proximity to our many studios, or within easy riding distance. Thus the company may take a tropical scene amid the banana trees of the valley and, the same afternoon, "turn" amid a snow storm on Mount Lowe. The camera may burst from the orange grove, and in the same hour picture the fate of the prospector in the land of the Gila Monster. The wreck on the high seas "shakes hands" with the prairie schooner of the Western plains, surrounded by its horde of Indian warriors.

EDGAR JONES,
Valuable Member of Lubin Company.

In no country has Dame Nature deigned to be so lavish with her gifts to man or the camera. Crowded into one great section are all the bits of scenery and atmosphere peculiar to lands rich in history, romance and the arts. The genii of Arabian Nights have been outdone. Nature has bettered even the imagination of the fiction writer.

For these reasons and the fact that kindly weather conditions guarantee picture weather at times in all of the twelve months, and during forty weeks, at least, during the year, I predict confidently that, before the close of 1913, Los Angeles and vicinity will boast the greatest motion-picture colony of any section in the world, all or the great majority of companies housed in permanent studios.

One year ago there were six companies in Southern California. Two of these went out of business.

To-day there are thirty-nine companies operating here, of which but eight are of recent birth. The others are notable organizations and embrace all well-known American brands with one or two exceptions. The list, which weighs heavily in standing and worth, is as follows: Selig four companies, Powers two, Bison two, Nestor three, Rex two, Biograph two, Kinemacolor three, Essanay two, Vitagraph, Kay-Bee, Broncho, Keystone two, Pathe, Kalem two, American two, Monopol Feature Company, Utah, Golden State, Stellar, Sphinx and four local companies.

The day of the shack has passed in studio life here. Instead of the usual forlorn collection of rough buildings, structures and stages, enlarged and made attractive, are found amid peculiarly fitting settings in beautiful places. Striking scenery, pure air and desirable environment are sought, for the comfort and health of more than 1,500 employes must be taken into consideration.

Therefore, Oak Crest, a film city by itself and located near to nature's heart, is found in San Fernando valley, the home of six large Universal companies, enumerated in the above list. Hollywood, a suburb of beautiful homes flanked by foothills and having a glimpse of the ocean's sparkle at the far end of the splendid valley, sees activities of three Universal companies, the Monopol, Dave Miles's Kinemacolor aggregations, and J. Arthur Mackley's Essanay company.

In Santa Monica by the sea, with its remarkable Palisades, Manager Rollin S. Sturgeon maintains his Western Vitagraph studio. Near it is the pretty home of P. C. Hartigan's Kalem company. Thomas Ince and his army of Indians, cowboys, actors and other employes, grind out multiple reels in Santa Monica canyon, where the mountains and ocean sands meet.

Out in Glendale, where Goldsmith would have delighted to have dreamed, another Kalem company is in action under Director George Melford. The Pathe squad is there also. George M. Anderson, with the original Essanay company, and one of the American studios are somewhat further up-state, in mission-land.

Selig, with leases on historical adobes and a great menagerie of animal actors, has a beautiful and striking studio at Edendale. His pets are housed near Eastlake park. Mack Sennett's Keystone companies also have headquarters, stages and offices at Edendale.

The Biograph, a pioneer of the sunset land in motion pictures, has splendid and spacious grounds near the business center of Los Angeles. With D. W. Griffith in charge of the dramatic section and Del Henderson leading the comedy forces, the Biograph ranges the entire South in swift quest for unique and striking locations.

Inland and as far South as the Mexican line are other companies, covering seashore, grove, range and the Sierra Madre range in their filming operations.

Southern California is justly proud of her colony of the silent drama. Officials and citizens alike render ready assistance to the organizations, while the press has opened its columns wide to the phalanxes of the film. And behind it all, nature still is outdoing herself that the screen may reflect her refulgent glories.

W. E. WING.

HOCHSTETTER GOES TO COAST

F. W. Hochstetter, president of the Hochstetter Utility Company, has left for the coast over the line of the Great Northern Railroad. He is taking with him a company and they will tour from Portland, Me., to Portland, Ore.

ARTHUR MACKLEY,
With Essanay Western Stock Company.

"TOURNAMENT OF ROSES"

Keystone Automobile Takes Second Prize in Los Angeles Pageant

LOS ANGELES (*Special*).—About the time that old Boreas and the snowdrifts were doing all the business back East, the motion-picture contingent of Southern California was showing the natives that there still were a few floral feats which had not been "played" in the great pageant known as the Tournament of Roses. This gorgeous Mardi Gras of exotics, the annual New Year's stunt at Pasadena, is further dignified by laurels of fame for the winners in various sections. The chief of all prizes and honors in the two miles of the glorious floral serpentine, are those offered for the most striking showings of the entire spectacle. Fortunes are expended by entrants in their efforts to attain one of these rare recognitions. This year Hotel Green took first prize. But of all other royal exhibits, the long-experienced home talent failed to land the next high honor. The Keystone company, with Sennett, Mace and Mabel Normand as occupants, presented an automobile of striking beauty and lines, decorated with cunning artistry, and took the coveted banner as second prize. Many other well-known companies had remarkable floral exhibits, and the entire film section was the cynosure of all eyes as the pageant wound its way through human lanes of 200,000 witnesses.

An ingenious plan to swell the treasury of The Photoplayers is under way. Shrine Auditorium, a magnificent amphitheater, with capacity of 10,000 persons, has been engaged for a Valentine masked ball. The army of film players, directors and officials will appear in costume. The general public has been invited. It is believed that the great auditorium will be well filled to "see your favorites of the motion pictures unmask." The fund will go toward the new home of The Photoplayers.

The steam engine, from the time of Watts down to date, will be a subject treated by David Miles in kinemacolor. Each type of engine, save the modern one, has been constructed for this expensive picture. The first will be the ancient Watts chugger. The last picture will show the giant which hauls the Twentieth Century Limited.

Lillian Russell, in addition to working daily at the Kinemacolor studio, is writing for a local newspaper. She is being featured strongly by the publication. Her work before the camera is proving highly successful.

Those foolish individuals who do not believe in "signs" should take a lesson from the experience of the Western Selig. A picture begun on Friday, Dec. 13, still hangs fire. Eight cameras have been tried on retakes, but the results are far from satisfactory, and this is written well along in the month of January.

Rollin S. Sturgeon, general manager of the Western Vitagraph, has returned from his long Eastern trip. It is believed that his plans include the removal of his studio to a location nearer Los Angeles. No more Westerns are being produced. Domestics and even split-reel comedies are being put on.

It is reported that the Edison Company, now in this State, has secured the beautiful studios marking a local failure at Long Beach, one of the finest seashore cities on the Southern Coast. The company reeled off several pictures at San Diego as a starter.

Outside of the fact that the Universal let out a swarm of people recently, little news seeps from that distant film camp.

The winsome Mabel Normand is to play a series of tomboy pictures, along the lines of certain previous work with the Biograph Company.

Leherman, otherwise known as Pathe, is directing for Mack Sennett.

Griffith and the Biograph dramatic section again are in the field, and much good work is expected. The land of orange blossoms always has appealed to Griffith, and the delightful environment of the Southwest seems to lend to his impressive art.

Arthur Mackley, manager of the Essanay Company here, is out with a sweeping challenge for any or all baseball clubs, the Giants not excepted. The strength of his nine lies in its heavy batting. Mackley is a dream on first base.

Lost: One P. C. Hartigan; last seen at The Photoplayers; business, manager Santa Monica Kalem. Finder please return him to club headquarters. W. E. WING.

THEATER PROPRIETORS WIN

Court Holds That Violation of Standees' Ordinance is Not a Crime

For a number of years there has been a good deal of agitation concerning standees at places of amusement. This has been particularly true in moving-picture shows. The fire department of the city of New York has for some time past been endeavoring to take very stringent measures concerning these shows.

Section 762 of the New York Charter prohibited standees of any kind, but the section provided that the city of New York could have home rule in the matter of standees, and empowered the Board of Aldermen to repeal that section of the charter relating to standees and substitute therefor its own ordinance. A violation of the section of the charter was punishable by a heavy fine and a long jail term. Last year the Board of Aldermen passed a substitute ordinance, and that ordinance provided that a violation of the ordinance should be punishable by the penalties theretofore prescribed for the violation of the old charter regarding standees. The authorities construed that to mean that that constituted a misdemeanor and was punishable by a fine and jail sentence.

Counselor Tobias A. Keppler was retained by Alderman Max Levine, who is the attorney for a proprietor of a moving-picture show on Forsythe Street who was charged with a violation of the ordinance. After a very lengthy argument between Mr. Keppler and assistant corporation counsel McNulty, who went exhaustively into the law, the court of Special Sessions held that the violation of the ordinance was not a crime.

Thereupon the corporation counsel stated that the defendant should be tried for maintaining a nuisance and endangering the lives of the inmates of the moving-picture show because he permitted the standees to crowd the aisles and passageways. Briefs are to be submitted on this proposition within a week.

This is the first effort ever made to prosecute proprietors of places of amusement for maintaining a nuisance. If the law holds it is a nuisance, every person owning or managing any place of public assembly which the authorities may claim is overcrowded will be liable to be prosecuted for a nuisance, which is punishable by a year in jail or $500 fine, or both. Mr. Keppler says that in his opinion the acts complained of do not constitute a nuisance as a matter of law.

GWENDOLINE I. PATES.

Talented Young Leading Woman with the Pathe Company.

Gwendoline I. Pates, of the Pathe Company, has still to pass her twenty-first birthday, yet she has shown herself to be a leading woman capable of playing a wide variety of parts extremely well, and more encouraging still, is steadily improving her performances and broadening their scope. Profiting by a pleasing face and an engaging personality she has, during the two years of her connection with the Pathe Company, won a great number of friends among the patrons of motion pictures.

But Miss Pates deserves particular mention for the intelligence she displays in developing consistent characters. Her work has been a prominent feature of many films, among them The Salvationist, A Puritan Courtship and An Aeroplane Love Affair, during the making of which the actress ascended in an aeroplane. More recently she has appeared to advantage in A Question of Age, Dynamited Love and Starting Something.

Miss Pates was born in Dallas, Texas, and at an early age developed a liking for things theatrical. This taste for the stage found its first outlet in Kansas City, Mo., where, as a young girl, she gained experience in musical comedy and stock companies and in vaudeville acts. At present her entire interest is centered in motion pictures.

SOME BITS OF HISTORY

Maurice Costello was playing with the Spooner Stock company, in Brooklyn, in 1903. This organization was a sort of incubator of photoplayers, the company also numbering Ben F. Wilson, Jessie McAllister and Augustus Phillips.

Gene Gauntier was portraying the suffering heroine in A Woman's Struggle in 1904.

Francis X. Bushman was lending his personality to the spicy Queen of the Moulin Rouge in 1908.

Lillian Walker was a bright spot in Hal Reid's Little Organ Grinder, as Florence Steele, in 1907.

Arthur V. Johnson was horrifying matinee girls as the villain in When the World Sleeps in 1905. The same year he displayed his versatility by doing Rosencrantz in Hamlet, and in 1907 he made a distinguished Sherlock Holmes with James J. Corbett in The Burglar and the Lady.

Mabel Trunnelle and Herbert Prior were playing in The Banker, The Thief and The Girl in 1907. Miss Trunnelle was the girl. In 1906 she was the heroine in Under Southern Skies.

Charles Kent was giving an excellent performance in The Strength of the Weak with Florence Roberts in 1906.

King Bagott made a grand Vincet Grand in More To Be Pitied Than Scorned in 1904.

Lottie Briscoe, appearing in The Lost River, in 1904, at Seattle, Wash., became the idol of the city's "newsies," being elected an honorary member of the Newsboys' Protective Union. In 1907 and 1908 she was the ingenue of the Orpheum Stock company of Philadelphia. Howard Missimer was in the same company.

Edith Storey created the youthful part of Australia with Madge Carr Cook in Mrs. Wiggs of the Cabbage Patch in 1904.

Flora Finch was pronounced to be very good as Jane Nogood in The Worst Woman in London in 1907. The following year she was the Angelica of A Bad Boy and His Teddy Bears. In 1904 she played a girl in The Missourians, Cecil de Mille, the playwright being a member of the same cast.

Howard Missimer was winning laughs as a member of the Third Avenue Stock company in 1907.

John Bunny was principal comedian with Hattie Williams in Fluffy Ruffles in 1908.

Crane Wilbur enacted the lover of Lottie The Poor Saleslady, in the melodrama of that title, in 1907.

Riley Chamberlain played with the Harlem Opera House Stock in 1907.

Marion Leonard was the unhappy heroine in The Blackmailers of New York in 1907.

Blanche Cornwall was delighting the one-night stands in 1909 with the popular star, Mildred Holland. Miss Cornwall was the ingenue of a variety of productions from Camille to David Copperfield.

FRED J. SMITH.

LETTERS and QUESTIONS

Answered by "The Film Man"

N. L. H., Scranton, Pa., writes: My cordial agreement with the very good opinion of the reviewers given in the letter of a reader, in the Dec. 25th issue, demands expression. The reviews are certainly excellent—my only grievance is when some film I consider especially fine is not reviewed—for instance, A Feud in the Kentucky Hills (Biograph, Oct. 3). I believe it is safe to say that the intelligent reader will generally agree with the criticisms given—unless in a case where some "very favorite of all" is "knocked"—perhaps justly. The clear-cut, often witty, comments on the superior directing and acting, clever plots, etc.—the direct condemnation when conditions are reversed—are fully appreciated.

I would like also to express my great admiration for the Biograph productions. The current releases are splendid, as usual, but lately two of the best players have very seldom appeared, except in minor parts. I refer to the actor who played Great Brother in The Pueblo Legend, Brute Force in Man's Genesis, etc., and the one who had the male lead in The Battle, The Female of the Species, The Mender of Nets, etc. It is also to be deplored that Mary Pickford and Edwin August have left the Biograph company.

Aside from Biograph actors, Arthur Johnson deserves great praise for his forceful and effective work. He is always so natural and sincere, his attractive personality aids in placing him in the very front rank of photo-players.

My best wishes to THE MIRROR—it adds appreciably to my enjoyment of the films.

S. K. S. Paterson, N. J.: The Biograph Company prefers not to make public the names of the actors in their photoplays.

R. A. H., Greensburg: The actor you refer to never played with the Vitagraph Company.

G. M., New York: The Exhibitors' Co-operative Motion Picture Company may be addressed, Heidelberg Building, Broadway and 42d Street, New York.

A. B. Clarksville, Mo., and Patsy, Bucyrus, Ohio: The best way to get pictures of photoplayers is to write to the company for which they work.

This letter has been received from John G. Froidel, Sheboygan, Wis.:

Kindly allow me a little space in THE MIRROR just to say that in his letter published in THE MIRROR of Jan. 1, F. S., Chicago, Ill., in speaking of motion-picture players who show much thought in their work, mentions Mrs. Mary Maurice, Mr. Costello, Helen Gardner, Gene Gauntier and John Bunny, but forgets altogether to speak of Julia Swayne Gordon, who certainly should be put at the head when it comes to players who show thought in their performances. Had I anything to say, I would crown Julia Swayne queen of all the players.

TRICK HORSE IN SELIG PICTURE

The famous trick pony Jupiter is the feature of an unusual production recently completed at the Los Angeles studio of the Selig Polyscope Company. The story deals with a harum-scarum Western girl, who is a favorite with the cowboys on the great ranch on which her father works. One day, during a round-up of range horses, the "punchers" discover a wee bit of a pony which has mingled with the herd. He proves a vicious little brute, but the heroine of the story subdues him with ease, and he is presented to her. She teaches him all sorts of tricks. Eventually she receives an offer from a circus to go on the road with Jupiter, and the story concludes with scenes showing Jupiter's full repertoire of tricks.

May Prentice, the woman horse trainer, plays the role of the Western girl throughout. The interior scenes were all made in the glass studio at Edendale, and "Jupe" came over to work in the morning from the animal farm, seated in the tonneau of the big Selig Pierce-Arrow touring car, like any other first-class actor.

THE HUMAN NOTE

Caught in the Film Drama by the Smallest and Simplest Touches of Naturalness

The human note! Few film dramas achieve it, but the ones that possess it are the pictures to live in the memory.

The human note is hard to define—a spark of the emotions or of humor which strikes out from the screen to the heart and mind of an audience. To possess it, the drama must have the atmosphere of actual reality. It must be convincingly moving. It may be something intensely pathetic or an ingenious twist of natural humor—but it must be human.

The photoplay may catch the human note by the smallest and simplest little touch of human naturalness. In a recent Biograph Civil War drama it came at the very conclusion, when a young soldier who had lost an arm in the struggle of the Blue and the Gray came home in his tattered uniform. Reunited with his sweetheart, we caught a glimpse of the girl's hand creeping pathetically, slowly, but loving along the empty sleeve. It was the human note for the thoughtful watcher.

Again, a recent Edison drama, Annie Crawls Upstairs, was electrical with the human note. Here was a notable theme notably handled—a Passing of the Third Floor Back in condensed form. The pathos of the little crippled child, lonely for a playmate, creeping slowly up the wretched tenement stairway, appealed honestly to the emotions. At each floor the child wandered into a room just in time to prevent a tragedy. Each time, with the evil averted, the child, forgotten, wandered onward again, with a pathetic, drooping nod of the head, upon her quest of a playmate. A photoplay like this—that sweeps its watchers from smiles almost to tears—is an achievement of which any company may well be proud.

A number of producers are aiming too much toward the thrill of melodramatic excitement instead of attempting to gain a plot of actual humanness. Still, a time-worn plot may be elevated to a notable place by the skillful introduction of natural atmosphere and characters, adroit touches of business, or a human twist in the story. What matter the plot if its treatment is fresh, sympathetic and human.

This applies to comedy as well as to drama. In another recent Biograph there was a skillful introduction of a lawn croquet-fiend who anxiously objected to the principal characters wandering about the part of the field where he was playing. It made the bit of film farce decidedly amusing.

The human note is lost in many cases because too few well-drawn characters are introduced. It is not enough to have just the triangle with a few minor roles, usually the father, mother and minor relatives of the heroine. One skillfully painted character bit, ably and consistently worked into the film story, would advance any photoplay.

The human note may be caught by the value of a photoplay's own plot, but the picture is far more likely to gain it by a cameo bit of character playing, of humor or pathos, or by bits of "business." It is not enough for a leading woman to gasp for breath in "emoting" her big scene. Human beings in big moments of their lives do not give way to floods of emotionalism. The little touches of naturalness bring the pathos home to an audience.

There are players who have a tendency, also, to simply walk through their parts. This does not mean that they are wooden or careless in their acting. Their work may be sincere and even forceful, but to be gracefully artistic and to reach the emotions their playing needs the finishing touch of human "byplay," called in the player world "business."

Watching John Bunny in any of his comedy characterizations quickly reveals his skill at comedy and the reason why he has won a foremost place in the film world. The play of his features, the flash of his eye, his every movement radiates good-natured humor. He invests his roles with innumerable tricks and touches of "business" which prevent monotony and make his comedy creations so laughable in their sustained fun-making. The human note is there!

FRED J. SMITH.

KALEM PLAYERS AT WORK

Picture of Great Scenic Beauty is Made Near Birmingham, Ala.

BIRMINGHAM, ALA. (*Special*).—Following the advent of the Lubin Company of photoplayers, a company of Kalem players arrived recently, and have already completed one picture which abounds in some of the most beautiful scenery ever taken in this country. J. P. McGowan, director of this company, is enthusiastic in his praise of the great opportunities here for magnificent motion-picture productions, and he and his company are quartered at a Summer hotel on the brow of Shades Mountain, seven miles from the city. In this company are Irene Boyle, leading lady; Nellie Lindroth, character; Earl Fox, Stuart Holmes, Ben Ross, Stanley Dunn and Whitney Ridley. Louis Taylor is the camera man. Mrs. Taylor and Mrs. Ross also accompany the party.

LANSING G. COOVER DEAD

Lansing G. Coover, aged 30 years, in charge of the publicity department of the Eclair Film Company, and well known among motion-picture men in this neighborhood, died of appendicitis at his New York home, Jan. 8. Peritonitis had set in, and the complications made an operation useless. Until the previous Saturday, when he was taken ill, Mr. Coover had been in his usual good health.

His death removes an able man, and one who was cordially liked by all with whom he came in contact. He was born in Los Angeles, Cal., where his mother still lives. Mr. Coover leaves no relatives in New York.

BUNNY IN VAUDEVILLE

Hammerstein Borrows Vitagraph's Star Comedian for Limited Engagement

By special arrangement with the Vitagraph Company, William Hammerstein has secured the services of John Bunny for a vaudeville engagement at Hammerstein's Victoria Theater, commencing Jan. 20. According to report, Mr. Bunny is to receive no less than $1,000 a week for his temporary desertion of motion pictures.

In engaging the Vitagraph star comedian, and the star of all motion-picture comedians, Mr. Hammerstein has made a lucky choice. He will be a popular headliner of the first caliber. Mr. Bunny's offering will consist of a narration of humorous experiences undergone in motion-picture studios and during his recent trip around the world with other Vitagraph players.

FROM ALL COMPANIES

The release list for the first week in February will show the efforts of Thanhouser producers in three widely separated regions.

Sunday, the 2d, will bring the release of Some Fools There Were, produced by the California organization. It features Flo La Badie, Jean Darnell, William Garwood, William Russell and Riley Chamberlin. It is a story of a flirt who turns the heads of many men. A Mystery of Wall Street will be issued Tuesday, the 4th, by the home company, at New Rochelle. The leads are Mignon Anderson and Eugene Moore. As the title signifies, it is a story of the ticker. Harry Benham is the feature of Halfway to Reno, to be released by the Middle West organization on Friday, the 7th. A two-reel feature, with Marguerite Snow and James Cruze, made at New Rochelle, is scheduled for release later in the month.

BIOGRAPH FILMS

Trade Mark Trade Mark

Released January 13, 1913

PIRATE GOLD

A Tale of the Sea In a Search for Gold

Illusive as is the pursuit of pirate gold it is found in this picture and brought to the ship by the very mutineers themselves. Here fate intervenes with justice and the miscreant mate after a series of exciting adventures is outwitted through his own weakness.

Approximate length—1,000 feet.

Released January 16, 1913

AN ADVENTURE IN THE AUTUMN WOODS

Granddad Keeps a Promise

Summoned to the trading post, granddad promised the girl the money from the deal. He remained true to the end, though it seemed for a time as if his purpose would never be fulfilled. Cunning minds were thwarted and the girl received a double promise.

Approximate length—999 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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IF IT'S INTERESTING IT'S IN PATHÉ'S WEEKLY

REVIEWS OF LICENSED FILMS

The Angel of the Desert (Vitagraph, Jan. 6).—Tragedy of such a nature as this when done effectively upon the screen is worthy of the highest commendation. She has followed him into the desert, this man who gave up his life for the protection of her good name, and rather than turn back and face the horrors of the other life beside her husband, she gives hers up, and the spectator likes to feel that she has given it up mainly for him. It is a splendid climax that betokens valid emotions and pathos. Anne Schaefer, as the wife, has a far better opportunity for displaying her power as an emotional actress of the screen than in the recent releases she has appeared in. And her powers in this direction cannot be questioned. J. A. McGuire, as the husband, played the villain, the husband who was willing to sell his wife's honor for personal gain, with the energy seemingly necessary. George Stanley as the prospector, the wife's protector, filled his part with ability. G.

Pathe's Weekly (Pathe, Jan. 6).—In last week's issue of the Pathe Weekly we have more pictures of an intimate nature relating to the Balkan War. Those occupying first attention are scenes at Kara Burun, Turkey, showing an unending stream of wounded arriving from across the Istranja Mountains, and embarking painfully in the lifeboats for the hospital ship; also Karatakeui where a sharp skirmish occurred between the Bulgarians and the Turkish outposts. Other pictures of interest are those depicting the great power developing dam on the Mississippi River. The dam is rapidly nearing completion. The work has required $1,000,000 worth of machinery and 6[illegible] cubic yards of concrete. The power developed will be 310,408 horse power. Another interesting scene is taken at Stockholm, Sweden, where a new sled, driven by an aeroplane motor and propeller, is creating considerable comment. G.

The Telephone Girl and the Lady (Biograph, Jan. 6).—As a crook play, as a melodramatic play, as a play with a big situation in it, cleverly set off with soft side lights of light humor, as a play that has a clear exposition and works right up to the final without a noticeable break in the continuity of action this picture drama is paragon of dramatic virtue. That it cannot compel the interest that it might otherwise get from the spectator who has been forced to witness most of the recent releases of the Biograph Company is obvious, for so many of them have had to do with crooks, robberies, and pistols—so many of them have been what is commonly termed the "crook play." But as its predecessors, this piece stands as a vigorous exammie of legitimate, probable melodrama of the screen, and that it will meet with success in practically every quarter seems to be a safe assertion to make. In every particular, the photography is superb, and the effects of the situations have been strengthened by the careful and painstaking acting of the various players. As the telephone operator on the exchange desk, the young girl makes for herself a friend in the rich lady, who lives in the mansion. A time arrives, most unexpectedly, when the girl is called upon to lend assistance to the lady in a peculiar way, and quickness in responding deserves the gratitude of the lady, and she makes her a rich present under the condition that the father will waive his objections to his daughter's marriage to the policeman on the beat. G.

A Bit of Blue Ribbon (Vitagraph, Jan. 4).—An old horse, a Mexican desperado, and a girl furnish the reason for this piece, abounding in the atmosphere and spirit of the West as it is popularly known through the eye of the melodramatic author, in a minor way, the Bit of Blue Ribbon does figure in the development of the theme, yet it is in a minor way, for it neither gives a motive for any of the action nor exercises a potent influence in the final solution of the mystery. Probably the spectator, unless actively awake to the action at hand, will fail to grasp the significance it has in the climax. We are treated to a chase and a running gun fight as one of the features of the film, and it must be said, in passing, that it was well done, especially the fall made from the rapidly moving horse by Eagle Eye in the role of the Mexican. Mary Charleston played the part of Kitty, the ranch owner's daughter, with a good deal of vim, the only requisite it would appear that was needed for such a part. Charles Bennett as Jim Hartwell, a ranch owner, is always acceptable in such a role as we have here and Anne Schaefer as the mother, though required to appear only in a small way, proved pleasing. Robert Burns as Steve, the hero and sweetheart of the girl, gives us a realistic impression of the true Western cowboy, without an overabundance of posing. It is difficult to find a motive that would induce a horse thief, even of this order, to attempt to commit a crime on such an occasion—in broad daylight with numerous people in close proximity, as later developments showed. That his word should be taken in preference to a white man's seems another improbability even though the young fellow had quarreled previously with the father who was shot. Suspicion does not fall upon the right man, until he has slipped away from the crowd of six men, held up the girl, and taken her horse, and she has returned and produced the ribbon that adorned the horse's forelock. The Mexican would have saved himself much time and trouble if he had made good his escape immediately after the shooting, when it seemed he possessed ample opportunity. But these are questions and suggestions that might not occur to the mind of the ordinary spectator, or at least to that class of motion picture public which the picture was intended for. G.

The Love Token (Lubin, Jan. 4).—With a cast that is fully capable of properly interpreting a story dealing with the rough, adventurous life of the "story book" West, including Edgar Jones, James Daly, Burt King, Franklyn Ball, and Clara Williams, the Lubin Company has given to the screen in this picture a drama that, while not possessing the freshest tint in the world, will make a strong appeal, undoubtedly, to that portion of the motion picture public which demands the highly-seasoned melodrama. The director has admirably taken care of details in staging and arrangement of the various episodes which give continuity to the action, and which lead up, in a vigorous manner, to the final climax. In the plot itself and the general theme there is a faint reflection of other Western pictures that have passed before us in days that are past. As the villains the cause of the whole trouble, the author has given us the conventional pair of bad men—a Mexican and a white. Through the medium of a locket suspicion is first fastened upon the young hero of the tale, Ed. Turner, played by Edgar Jones. The sheriff with his assistants, discover him some distance from his mine, in a half-dazed condition superinduced by poison that has been given him by the two men who immediately afterward robbed the girl's father of his gold. On recovery, the boy informs them of his disastrous meeting with the men, and on his assurance they take up the hunt for them. After an exchange of bullets the men are captured, the gold is reclaimed, and the two young lovers are reunited. G.

It is Never Too Late to Mend (Edison, Jan. 6).—Presenting a photoplay such as this, adapted from the novel of Charles Reade, with any degree of dramatic success, is an event well worth noting. To retain the continuity of action in spite of the necessary long lapses of time, and keep the large number of characters firmly fastened in the spectator's mind—to do all this and still give the picture dramatic intensity is a task fit only for the master's hand. And, in a large measure, the hand of a master is exhibited in this photoplay dealing with strong wills, good and bad people, and the prisons of England. Naturally the spectator is required to center his attention closely upon the picture during the first portion if he expects to gain a clear comprehension of the theme. One man's lust for gold and the possession of a woman is responsible for the trouble. But for him there would have been no story. Charles Ogle essayed this role in a way that added much to the picture's strength. Walter Edwin, in the part of George Fielding, the hero, played with a simplicity and restraint which gave an especial charm to the character. Wyatt Barnes as the younger brother also proved acceptable in the role. His scenes in the prison are especially effective. The brothers, farmers, lose their farm through a foreclosure of a mortgage. George is in love with Susan Merton, but John Meadows, the richest man in the village, is also in love with her, and it is he who forecloses the mortgage, and nearly cheats the young man out of his rights. Two thousand feet of film have been used to tell the story. The subject matter, as a whole, is a trifle out of date, especially in the treatment, and in the final climax where the villain and his tool are apprehended for their crimes, we have a replica of many old-time melodramas. Mary Fuller was cast in the role of the sweetheart, John Sturgeon as her father, Martin Fuller as the tool, Robert Brower as the governor of the jail, and Bigelow Cooper as the curate. Harold M. Shaw directed the picture. G.

Love Unconquerable (C. G. P. C., Jan. 7).—In another sketch written by himself, Max Linder provides us with twenty minutes of hearty laughter. In a way it is a sequel to the successful Unskilful Skater, and, like the latter, is produced by the C. G. P. C. As a struggling artist, Max is not allowed to pay attentions to a girl by her father. Max decides to win by persistency, and it is a case where persistency meets obstinacy to come off victorious. The artist is required to follow the father and daughter through the Alps. He finally gets the old man's promise to give his consent to the marriage in payment for his rescue. G.

Courageous Blood (Lubin, Jan. 6).—It would be out of place to give this picture credit as a photo production of much artistic merit. It abounds in hairbreadth escapes and gun fighting, and is rated to stir the pulses purely on that basis. Take Romaine Fielding out of the picture and it would be utterly worthless. His personal touch is evidenced throughout, and it seems only a pity that a story of more substantial quality could not have been accorded him. It is far too much on the order of the Diamond Dick style. Robyn Adair enacts the part of Rock, the cattle rustler; Mary Ryan, the girl; Richard Wangemann, Colonel Gordon; Eleanor Manson, his daughter, and George Miller, a deserter. Mr. Fielding plays Fernades, a Mexican, who is noted for his bravery, courage, and honesty. He is introduced to the girl, who is loved by the cattle rustler and immediately falls in love. As he rides, so he loves, straight and true. The girl responds to his affections, and they become engaged. In the discharge of his duties, he is forced to run down the cattle rustler, and also save the life of his sweetheart. It costs him his own life, but he asks for a cigarette, and with a puff and a smile he sinks into her arms, dying as he lived, "a man." G.

An Unsullied Shield (Edison, Jan. 7).—There is something forced and unnatural in the sentiment of this photodrama. Our hero starts up suddenly from a dream, looks around the room, sees the painting which he quickly takes down and closely examines. Finding it unsullied, he reverently raises it to his lips and kisses it. If one were to examine closely, he would find that the great curse of this young man was idleness and too much money. Perhaps a dream was the only thing that could awaken him to a sense of manhood, but a little want and hunger and hard work might have done much toward this end. But the man was a duke and was never made to work—a fact that was not definitely fixed in the spectator's mind during the exposition of the piece. Wadsworth Harris in this role did creditable work, considering the fact that he was confronted with the difficult task of making us sympathize with him at the eleventh hour. As a token of trust, the mother O. K.'s the forged name, and gives it back to the guilty son. If the intrinsic good in this man could have been shown earlier in the story's unfolding it would have thrown a different hue upon the picture's tone. It would have made us more vitally interested in his welfare. The living pictures are quite a novelty, and while not so effective as they might be in another plot of a more grinning nature, they form a diversion. G.

The Heiress (Essanay, Jan. 7).—Whatever the success of this company's comedy releases during the last few months, it is quite probable that they will be eclipsed by this one. The action is spirited and to the point, and the situations are genuinely humorous. Both the director and the actors have scored on every point. Jimmy, enacted by John Steppling, is the impecunious lover of the occasion, who, in his eagerness to secure the hand of an heiress, makes himself the laughing stock of the club. In scenes that are highly funny of themselves, we are shown his character. Helping himself to a cigarette, he, at the same time, borrows a five "spot" from one of the boys. Paxter, a fellow club member, receives a note from the family doctor, telling him to hurry home, that the heiress has arrived. Jimmy misconstrues its meaning and the invitation to the boys to come to the house and meet the girl. He calls by himself and mistakes the maid, who is just going out for the afternoon, for the heiress. Urging her to wait an hour for him, he rushes off to pawn his belongings and borrow the funds to push his courtship to a successful completion in one afternoon. This he does, but the boys laugh at his expense when the truth is discovered. G.

The Wings of a Moth (Vitagraph, Jan. 7).—That Florence Turner is artful, that she still possesses the charm of manner and power to portray deep emotions through expressions of the face, that has characterised her during the past is undisputable, after witnessing this moral photodrama. Why she adopts the costume she

PATHÉ'S WEEKLY

OF THE WORLD'S GREAT EVENTS

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does, when apparently there is no call for it, is hard to understand. Black becomes Miss Turner, perhaps as no other color, but it would seem that better results could be obtained with something brighter. We get the impression that she is either a widow in mourning or a Puritan daughter, and she is neither. She is, in truth, a clerk in a department store, and it is her prettiness that attracts the young men to her, men who are patrons of the establishment. Having the vanity of most girls who are pretty she gradually becomes discontented with her lot and yearns for the ease of wealth and beautiful gowns. Rogers Lytton plays the role of Hector Merrill, a middle-aged and prosperous-appearing gentleman. He is the flame, and Alice, the clerk, is the moth of the tale. He seeks the company of the young lady, and the young lady is wont to look favorably upon his attentions. When she joyously tells her old mother of the affair, she receives the first warning in the story that the mother tells of the moth attracted by the glittering flame—of the moth who fell into it and was burned to death before it realized its danger. Later, when it would seem that the girl is about to completely succumb to the influence and advances of the man, a real moth flies through the window and actually burns to death over the candle. It acts as a stimulant to her imagination—she remembers and flees. Mrs. Mary Maurice furnished most of the pathos of the piece, with her gentle, expressive face which admirably showed the sorrow of a loving mother, powerless to help, except indirectly. One of the most impressive scenes was where she raised her tearful eyes into those of her daughter to fathom there the question of her innocence or guilt.

G.

"Pezzy" and the Old Scout (Pathe, Jan. 8).—The old scout, Colonel Gody, starts out with a sack of gold dust for the Fells-Wargo Express Company, following a lively little scene in which cowboys on horseback shoot up a frontier store for some reason or other. The scout's orders are overheard by a half-breed, who leads his tribe in chase of the colonel. Night finds the scout preparing for rest in the open country. But—sh-h-h!—the redskins are all about. The Indians capture the colonel after a lively fight, but "Pezzy" hides the bag of gold. "Pezzy" is the scout's faithful horse. Then "Pezzy" follows her master to the camp of the savages, and releases Gody's bonds with her teeth. Next the horse carries the scout's hat back to the frontier town. Meanwhile Gody is having "considerable time," covering a lot of film with the Indians in pursuit. Finally they overtake him, when—bang!—the cowboys come to the rescue. Every one shakes hands, "Pezzy" reveals the hiding place of the gold and the cowboys cheer. It is the kind of picture to please the tired messenger boy. Why not? The tired business man has his entertainment. Any way, "Pezzy" revealed remarkable animal ability.

S.

The Gunfighter's Son (Selig, Jan. 7).—Very improbable melodrama of this Western photoplay. The heroine loves Jeff, brought up by her foster parents after his father, a murderer, had deserted him. The girl is loved by another, Sam, who, in his anger, shoots and slightly wounds his rival. The heroine and Jeff are married, and Sam goes to prison. Six years later he escapes and, returning to Jeff's home, steals their little child. A posse pursues the convict, and Jeff meets Sam in a hand-to-hand fight. Overpowering him, he is at first tempted to kill the man. But he finally turns Sam over to the posse. So the young couple and their child are reunited. Starting as a film drama of the taint of heredity, the picture did not materialize except as improbable melodrama. For an escaped convict to travel miles to kidnap the child of his old rival is something of a tax upon one's belief. Pursuit would be too easy. The picture simply does not convince, although the scenic background is admirably chosen. Myrtle Stedman plays the wife.

S.

Interrupted Wedding Bells (Edison, Jan. 8).—Smith is in love, but his sweetheart forces him to renounce smoking before she accepts him. His friends hear of his resolution, and send him an explosive trick cigar, guaranteed "to kill all taste for tobacco." Smith tries the cigar while he is dressing for his wedding. The explosion removes most of his mustache, and he hurries to a barber shop. By a curious coincidence, Jones, the boss barber, who is just starting out on a convention, looks almost exactly like Smith. While Smith is having his physiognomy repaired, Jones passes the scene of the wedding. The girl's family seize him, believing that he is the bridegroom, but the arrival of Jones's family and of Smith himself sets things right. So the wedding bells ring at last. The farce is done with a touch of a burlesque funmaking, with William Wadsworth as Smith, and Edward O'Connor as Jones. A well drawn character hit is the minister of Julian Reed. This is a comedy that gets real laughs. C. Jay Williams is the director.

S.

The Village Blacksmith (Lubin, Jan. 7).—A melodramatic photoplay suggested by Longfellow's poem. Tom, the son of the blacksmith, objects to Herbert's attentions to his sister, Marie. The two have clandestine meetings, and finally Herbert persuades Marie to run away, to be married by a newly-ordained minister, in reality a friend who masquerades as a man of religion. The two slip away after a make-believe marriage, but are overtaken by the father and brother. The girl is disillusioned when the truth is revealed, and the finale finds the father and his two children kneeling at the church rail, where a vision of the dead mother appears to them. Of course, the story is but the old theme of melodrama—the mock marriage. The costuming is prettily picturesque, the action taking place in the hoopskirt days. But the real charm of the picture lies in the playing of the pretty actress who portrayed the innocent heroine. Harry Myers is the brother. The father is too stolid. At the conclusion, in order to provide a climax, the villainous Herbert and his masquerading friend are allowed to walk away apparently without a hint of their evil purposes being repaid. The logical development of the theme is sacrificed to gain a dramatic finale. But a new method of delaying an elopement was secured when the father tied a string around the fetlock of the villain's horse. The string stopped the circulation and made the horse temporarily lame.

S.

Kidnapping the Fiddler (Eclipse, Jan. 8).—A gypsy musician is secured as an eleventh-hour substitute for a famous violinist. His music fascinates the ladies, one of them having him kidnaped and taken to her home. Meanwhile the gypsy's wife hears of her husband's debut in the social world, and follows him with the whole family. The erstwhile lion of the hour runs home, followed by his wife, who "starts things" in their wagon home with a vengeance. It is along the usual European comedy lines.

S.

Along the Coast of Dalmatia (Eclipse, Jan. 8).—Scenic picture of picturesque spots along the Adriatic Sea.

S.

The False Order (Selig, Jan. 9).—As a sensational climax of a jealous revenge in The False Order, we have a head-on collision of two large locomotives, a realistic scene that greatly discounts any stage device ever devised to thrill. No effort has been made to build up an involved plot—love and jealousy in the raw are made responsible for the collision. William Stowell as Jack Wright, the handsome engineer, lives up to the role, though required to do very little fine acting. Winnifred Greenwood plays the girl with gratifying results. La Fayette S. McKee as the telegraph operator and the jealous suitor who sends the false order, occupies first place in our attention with his carefully studied characterization. T. J. Commerford essays the part of the girl's father, and Julius Frankenburg the operator at Hurler. The story was written by K. D. Langley, and produced by Oscar Eagle.

G.

Alkali Ike in Jayville (Essanay, Jan. 9).—Though the farce is titled after the well-known character, made so by Augustus Carney, the stellar honors, for the humor in the skit must not be wholly given to him. Other members of the Chicago company were not overshadowed by the humor of Mr. Carney—they even did more than their share to make the picture what it is, a rollicking, laugh-producing farce, that will stand as a high-water mark for the Essanay comedy releases. Alkali Ike finally runs down his friend when he is about to propose to the widow under the direction of his book on love. Alkali, after going straight to the widow's heart, with his glances, loses out in the end when he hesitates in his progress to play a game of checkers. The doctor slides in on the last round as a winner. The plot is made up principally of nonsense, but there is little difficulty in following the tale, and what it lacks in originality is made up for with the delicious comedy of the players.

G.

The Hollow Tree (Pathe, Jan. 9).—The acting and staging of this piece is above reproach, but the plot is one that we would hardly look for in a Pathe release. It is elemental and pointless. A young man, carrying money, is followed through the woods and killed by a tramp with a hammer, which he has stolen from the blacksmith shop of Jeff Reed. The tramp buries the gold near a hollow tree, and then summons the police, who find the hammer and, accordingly, accuse the blacksmith. Reed's outraged family assist him to escape from the jail, after which they retire to the scene of the crime, with the hope that they may find some clue to clear the accused man. The tramp returns about this time, and the party hide in the hollow tree. From the tree the watchers observe him digging up the gold and start away. He is captured and turned over to the authorities, while the blacksmith goes free. Simply to see a man falsely accused for a crime, and afterward freed is a situation that is conventional in the extreme. Without the trimming of a counter plot, or some other complication, it is useless as dramatic material.

G.

The Delayed Letter (Vitagraph, Jan. 8).—It would be inconsistent to criticise this picture along the same lines that you would a straight dramatic effort. Sensationalism is its principal asset, and it is this that holds our attention. The producers have succeeded in their purpose, for the fight on the back of an observation car while in motion is not only novel, but thrilling, as executed by the two actors, and the old couple who watch from the buggy in the road. The court scene is remarkably true and realistic, though it does not rise to any great heights of dramatic intensity in the climax. The spectator might reasonably question the verdict of conviction on the testimony introduced. The first question a lawyer would propound in the examination would be "motive." And yet the girl is not introduced into the case. On several points, the author has shirked the responsibility of carefully and consistently working out his plot and action in the eagerness to provide a vehicle for the sensational feature. The piece is not without its interesting moments, but it does not have the strength of a well-balanced melodramatic production. Harry T. Morey gave us a splendid piece of acting as the jealous and rejected suitor. Bob Learand, though the role was rather an inconsistent one, Earle Williams as Raymond Condon, the accused man, gave a vigorous interpretation, as also did Edith Storey as the girl.

G.

The Manicurist and the Mutt (Kalem, Jan. 8).—That the same idea has been used in other photo-comedies we know: that the treatment here is fresh and satisfying, we also know, after once witnessing it. A half-reel has been used in telling the story of a girl who did business as a manicurist and a petite grafter at one and the same time. The role was ably acted by Ruth Roland. All the business was going to his competitor. To offset this, the barber sent to San Francisco for a woman barber post haste. She arrived, a better looking girl than she was a barber—a fact that was later discovered and led to her discharge. She immediately secured employment with the competitor across the way as a manicurist. The patronage suddenly increased, and the girl became the object of considerable attention. She declared her intention to marry the first man to give her a diamond ring—a declaration that proved immensely productive. With a number of gems securely tucked away in her handbag she left town by night, while several men wondered at the ease with which she had "stung" them.

G.

Johnny Goes Ducking (Kalem, Jan. 8).—Johnny and his dog furnish us with a rare bit of fun in this picture. There is a double meaning implied in the title of the burlesque. Johnny shoots like his dog points and retrieves—very clumsily. He becomes involved with another hunter through mistaking his decoy for live ducks, and in consequence receives another ducking. But he comes into his own on the road home. A bunch of his friend's tame ducks present the only sure shot he has had during the afternoon, and he cannot resist the temptation to chance it. The friend appears soon after the shooting, and all unsuspecting at the foul deed done him, accepts Johnny's invitation to dine with him. He declares that evening that the duck is immense, and then it is that Johnny asks him how he enjoys eating his own game. It is a game supper, and Johnny has his laugh on the other man. It is the work of Johnny that is really amusing.

G.

The Best Man Wins (Biograph, Jan. 9).—Rather an amusing half-reel farce-comedy this, though hardly up to the Biograph standard we should say. The best man is doubly best. He is the belated bridegroom's rival in love, waiting on the right hand of the lady at the wedding to be, and when she discovers what appears to be a dark shadow on the record of the bridegroom, she transfers her life's fortunes on the spot. Yet the situation is almost too forced, even for a farce—rather is it in the nature of a burlesque. There was little or no excuse for the hurrying bridegroom to snatch up that baby and carry it to his sweetheart's home.

G.

The Bite of a Snake (Biograph, Jan. 9).—Zeke is a genius in this "dry" town, and for a time it looks as if the W. C. T. U. is going to be baffled. Zeke has a snake bite, and he must have an antidote for it, and the antidote comes in the shape of whiskey. His friends get on to the scheme, and the drug store does a rushing trade, selling this kind of medicine. The vigilant ladies, however, find the men out, and that is the finish of Zeke and his genius—but they all get stung. It is a laughable little farce, well acted and photographed.

G.

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THE WINNING HAND—Western — **Tuesday, Jan. 14th, 1913**

The young sheriff grasps the burning candle in his teeth, burns the cords that bind his hands, prevents a terrible explosion and saves his wife from the desperado.

OFF THE ROAD—Drama — **Wednesday, Jan. 15th, 1913**

Years after, his victim's son falls in love with his daughter. His conscience troubles him and he dies by his own hand. His daughter marries the young man, and his love for her forever keeps secret the cause of her father's death.

THE BRINGING OUT OF PAPA—Comedy — **Thursday, Jan. 16th, 1913**

Sudden riches inspire Papa's wife and daughters with ambition to shine in society. Papa reluctantly submits. He makes a sorry and laughable picture.

HIS WIFE'S RELATIVES
THE INTERRUPTED HONEYMOON } Two Comedies — **Friday, Jan. 17th, 1913**

They butt into his home and he butts out. He has no place to go and finally gets lodging in jail. The Interrupted Honeymoon is a similar case of a friend butting in when not wanted. He makes a respectable exit.

THOU SHALT NOT KILL—Drama — **Saturday, Jan. 18th, 1913**

Circumstantial evidence comes near hanging an innocent woman. Executive clemency and the confession of the guilty man save her.

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WHAT A CHANGE OF CLOTHES DID—Some Change	Monday, Jan. 20th
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THE WIDOW'S MIGHT—Irresistible	Friday, Jan. 24th
EVERYBODY'S DOING IT / WHEN BOBBY FORGOT — Two Comedies	Saturday, Jan. 25th

Special Feature—THE LITTLE MINISTER, in Three Parts, from J. M. Barrie's Story, Released Monday, January 13th, 1913.

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REVIEWS OF UNIVERSAL FILMS

An Apache Father's Vengeance (Bison, Jan. 11).—Without a question, a great portion of the photography in this picture is superb, and the work of Mona Dark Feather, as the vivacious Indian maid, takes our interest from the outset through sheer personality. Little praise can be awarded the picture as a dramatic composition. Even in the battle scenes vigor is lacking. Seemingly the sole aim of the producer in turning out the film is to give the leading lady opportunity to display her ability as a horseback rider and actress. There is no definite purpose in the plot unless to give the spectator some knowledge concerning the awful means an Indian chief will adopt in working his revenge upon, first the white people, and second his daughter. But the bloodiness of it all is revolting, especially as there is no commendable moral or purpose gained. With a love interest woven into the plot as an incentive for the Indian girl's bravery in going to warn the soldiers, the tale would have taken on a different hue. G.

The Lie (Victor, Jan. 10).—Undoubtedly, the hero of this rather unique (though not dramatic, as it might have been) drama, was afflicted with an unusually keen sense of moral right and wrong. While admitting that the lie his sweetheart told him was comparatively small, he deemed it sufficient excuse for stalking out of the house and leaving her forever. "You lied to me once, and you may lie to me again," was his sole justification. In this we see the reflection of a "paragon of virtue," and people of this order are never interesting. Yet, Owen Moore in the principal role, has avoided any undue sentimentalism that would be apt to accentuate the character, and, in fact, the cast, as a whole, have done creditable work. The drama is proper cannot be passed over lightly. There is a definite purpose behind it all, and no matter how poorly the author may have exercised his skill as a craftsman of photoplays, he has given us something quite apart from the ordinary. If the girl had really been an inveterate liar we could have accepted with more grace the severe punishment. As it stands, we hardly feel satisfied with the outcome. G.

Heroic Harold (Crystal, Jan. 12).—The well-worn story of the lover who poses as a hero to win the consent of the girl's father is given with new turns and proved rather diverting. Pearl White and Chester Barnett are the lovers. Every time Harold calls, papa sticks around. During one of the calls a burglar gets into a room, but when Harold investigates easily escapes. The girl gets her suitor to toss the furniture about in a make-believe struggle with the crook. Papa gets a scare, but Harold is so heroic that he wins the father's favor. So the lovers are left together at last by father. S.

The Quickest Way (Nestor, Jan. 15).—The quickest way proved the best way in the end, though it did cause the fond young husband considerable heart pain and the uncle much perplexity. Other comedies carrying out the same idea, in essence, have been produced before, and perhaps with more success than this one will be favored with. The young ranchman receives a letter from his uncle, stating that he has heard of the boy's intention to marry, and that if he does he will be cut off entirely from the uncle's will. Uncle also states that he is coming to investigate the matter. Now, it so happens that the ranchman is already married, and fearing to lose the fortune if the uncle discovers the truth, persuades his friend, another ranchman, whose wife is away on a visit, to pose as the husband of the girl. The uncle arrives, and soon afterward the wife of the bogus husband. Ignorant of the circumstances she creates a scene when she sees her man in company with another woman. The uncle learns the truth, and persuaded by the wife, forgives. It would have interested us to know why the uncle objected to his nephew's marriage, and then gave in so readily. The tone of the farce shifted too often to the burlesque. G.

A Dip Into Society (Crystal, Jan. 19).—Though the picture was evidently intended as a legitimate farce, it can hardly be classed as such, owing principally to the overacting of most of the players. Perhaps the young woman essaying the role of the scullery maid who takes a dip into society, offends most grievously in this direction. It hardly seems necessary to stoop to the cheap, low-brow comedy in order to extract humor from such a role. In any case, the humor of the character and the situation would be limited, conceived and presented as it is here. For some obscure reason the brother takes an ardent dislike to his sister's suitor, a young musician with flowing hair. To teach the sister a lesson the brother pretends an infatuation for the maid—though just how this was going to work the desired cure we do not know—and later he presents the maid, adorned in a beautiful dress, to the musician. The pianist immediately falls a victim to her charms, ignorant the while of her identity and to please her cuts off his locks. When he learns the truth he is shocked, and leaves the house in disgust. There is a failure to bring out the point of the story—the idea is vague. G.

The Fake Gas Man (Crystal, Jan. 19).—There is little to commend in this picture as a half-reel farce-comedy. It is a conventional complication that has done service for far better comedians than the principals in this film. In fact, it is only the individual touch of a clever comedian that could possibly make anything out of such a role or situation. The young masher follows the wife home, and in order to gain access to the house passes himself off as the gas man. After being repulsed by the young woman, he unwillingly goes into the cellar to repair a leak. Instead of fixing the leak he breaks the pipe, and is only saved from asphyxiation by the quick work of a policeman. On reviving he is confronted by the real gas man, and his fake is discovered. He is carried off to jail. G.

The Frontier Providence (Bison, Jan. 14).—Combining good photography, rich settings, hosts of Indians, and swift action, the picture retains a fairly gripping interest throughout the entire two reels. The improvement both in the production and the concention of the story over many of the past releases of this company is obvious. The story is elemental—necessarily so, some would perhaps argue. But it is effective, none the less, clear and concise with several climaxes that cannot help but score strongly. The girl living with her father and mother out on the frontier is loved by a cowboy and a saloon owner. The suit of the former she favors, but the latter she spurns, and her reading of the two men's characters is confirmed on an afternoon when she meets the saloonkeeper alone in the woods. He presses his attentions on her in spite of her apparent annoyance, and when she finally slaps him in the face for an impertinent remark, he roughly grasps her in his arms and attempts to kiss her. The cowboy happens on the scene, and defends the girl, driving the other man off at the point of a gun. To calm his injured feelings, the rejected lover hies himself to the bar to drink with the boys. Here he is annoyed by the drunken chief of the Indians, and in a brawl that follows shoots to kill. With a thirst for vengeance, the Indians go on the warpath. After an unexpected accident, the girl and her parents are compelled to seek refuge in the house of the saloonkeeper, who is out at the time. The girl's sweetheart, having come across them, informs them of their danger, and, sending the girl to fetch aid, remains to guard the old folks. She finds the rejected lover, who refuses to lend aid unless she consents to become his wife, which she does. This is the one forced situation in the piece. True, her horse had died, but when she stood at the recorder's desk she could have cried out for help, and been justified in so doing. However, the piece is brought to a happy ending in the death of the villain. G.

Cupid Finds a Way (Nestor, Jan. 13).—The idea for this amusing farce was undoubtedly derived from a vaudeville sketch that was on the road for some years. But it takes a stretch of the imagination to accept the name as a fitting title for the picture, as Cupid's place in the plot is really of minor consequence. The action is spontaneous and to the point—the players have caught the spirit of the piece with satisfying results, and in the directing and staging care is evidenced. The young man arrives at his aunt's house to care for it during her month's absence in Europe. The aunt having left in a hurry has neglected to leave funds, and the boy finds himself lacking the wherewithal to sustain himself. The butler suggests the novel plan of taking in boarders and compelling them to pay in advance. This is done with marked success, and all goes well until the reception of a telegram, stating that the aunt has missed her boat and is returning. The pair are then confronted with the problem of emptying the house and doing it suddenly. A girl living at the house, who has taken a fancy to the boy, suggests a way out of the difficulty, which proves entirely successful and furnishes considerable amusement. G.

A Waif of the Desert (Nestor, Jan. 17).—Not until well toward the last part of this picture does the spectator become cognisant of the fact that the young hero of the story is other than the husband of the woman. We have been wondering at his strange actions, but we are hardly prepared for the announcement that the man is her son. This is the fault of the author, or perhaps the person who subjoined the subtitles, for in the exposition of the piece we had no way of learning his relationship. Pathos is the sole aim of the tale, yet it can hardly be said that it fulfills its purpose. The first reason for this is that we suppose it is merely a father's sorrow over losing his daughter when the man mopes around, and not the sorrow of a lover over seeing his chances dim and fade away. And, besides, he hardly conducts himself in the manner that could win for himself a great amount of sympathy from the spectator. The girl, whom he has picked up from the desert when a baby, loves the other man and is loved in return. When she drops the title of a waif and becomes a wife, the foster father goes back to his mother and memories. Some of the photography is splendid, especially that showing the desert. G.

The Ninth Commandment (Gem, Jan. 14).—One man's word should be as good as another under ordinary circumstances, and there is nothing to indicate that conditions were out of the ordinary. The spectator feels this, and in consequence wonders why it is that the man, after accidentally shooting the gamekeeper runs away, because of the threat of his rival. The rival has declared that unless he does leave the country, he will accuse him of shooting purposely. And the lover, fearing this accusation, leaves. What a weakling. He has stood up before this villain and whipped him in a fistic encounter, but evidently his moral courage is not on a par with his physical courage. We do not sympathize with him for leaving in such a manner. After being apprehended and convicted on the unsubstantiated word of the rival, the rival dreams a dream and repents of his bearing false witness against his neighbor. If the law had been carried out, as we understand it, this false accuser would have been arrested for perjured testimony, instead of being freed. G.

Sheridan's Ride (101 Bison, Jan. 28).—For their first three-reel release, Sheridan's Ride, the 101 Bison Company have produced a photodrama of the Civil War, which reaches a remarkable climax in its reproduction of the Battle of Cedar Creek and Phil Sheridan's famous ride from Winchester. General Sheridan is in love with a Southern girl, Rebecca Wright, in the photoplay story, while her friend, Caroline Ashburn, has two suitors. George Briarson, her favored lover, adheres to the Union cause, and the two rivals fight a duel. George slightly wounds his opponent, Clem Shelby. Later General Sheridan receives information regarding the Southern army movements from his sweetheart. Next the rout of the Federal forces at Cedar Creek is shown with a vivid glimpse of the disorderly retreat. Sheridan, in conference at Winchester, hears of the defeat and rides twenty miles to the battlefield. Reorganizing the shattered ranks he leads the Union forces to final victory. The lovers meet on the battlefield, and Clem is killed by an exploding shell. The introductory story, occupying two reels, really serves for little except to introduce the realistic battle scenes of the final part. There is a strikingly graphic infantry and cavalry charge and retreat through the drifting smoke. Artillery guns belch and shells burst everywhere; riders tumble from galloping steeds, and horses fall apparently lifeless. The ride of Sheridan over country roads and through creeks gives a genuine thrill. A novel effect is secured when the camera is kept just ahead of Sheridan and his galloping men, while the trees edging the roads flash by. The plot itself has slight dramatic value, but the battle scenes swing the picture over successfully. The camera work is admirably clear and sharp, and the lighting effects are remarkable. The cast numbers William Clifford as General Sheridan, Eugenie Forde as Rebecca, and Victoria Forde as Caroline. The photoplay was produced by Otis Turner. S.

The Sins of the Father (Champion, Jan. 13).—It is a failure as a problem play—a study in hereditary influence or psychology. The son showed an inate weakness when he turned bad on account of the news that his father was a convict. No normal man would have taken the downward path on such a trivial excuse for it did not bar him from the affections of the girl he loved, or the association of his friends. Not so with the father. His crime was prompted by want and suffering and he really showed stern qualities of character when he afterwards returned and shouldered the blame of his son's crime. Wherein then, lies the point of the story. What real motive was there to prompt the boy to steal. We had no intimation that he was in need of funds. That the boy might know where the money was kept, he is introduced into the room, while the old man, the girl's father, is counting it. Then a subtitle is injected reading "several years later," following which the boy does the stealing. A drawer in the table was a peculiar place to keep his money for so many years. There is no balance to the piece—it does not strike a definite note and maintain it until the end. It is not a drama in any sense of the word. G.

The Cobbler and the Financer (Eclair, Jan. 12). There is a delightful coloring to this whimsical comedy, founded upon one of the old fables, and in spite of the tendency on the part of the players to over act, the picture as a whole gives forth a pleasant air. Evidently with the aim of adhering strictly to the letter of the tale the producer has brought his piece to rather an abrupt ending, leaving the spectator in a quandry as to the outcome of it all. The cobbler has signed away his right to sing, but does he gain possession of the maid as his wife? S.

The Sea Saw of Life (Imp., Jan. 13). As the story is told there is too much omitted,

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too much implied. Situations are reached without sufficient preparation. The girl, through the kindness of the young hero, repents of her misdoings and turns to the Salvation army for comfort—yet her conversion seems a bit sudden, and especially so when she appears in the saloon collecting money from the drunken man, who helped her not many hours previously. The transition all around is too sudden—without sufficient explanation. And some good excuse ought to have been given for taking this girl to the man's apartment after the brawl in the saloon, when the army headquarters evidently was the natural place to take her. However, several strong points are obvious in the picture drama and the acting, except on occasions when the players seem to protrude themselves too much, was sincere and impressive. The photography being exceptionally good added materially to the film as a whole. G.

By-gone Days (Rex, Jan. 12). Produced under the direction of Richard Garrick, By-gone Days serves to introduce Harry Mitchell, a veteran actor born in 1832 and who made his debut as a baby with Junius Brutus Booth. It is a "memory picture," Mr. Mitchell portraying a penniless old actor who, while looking over his worn scrap book, dreams of the palmy days. Then glimpses of several classics are furnished; numbering scenes showing the killing of Desdemona from Othello, the players before the king, from Hamlet, and the cardinal delivering the "Curse of Rome" speech from Richelieu. Here is a good idea gone bad. The stage direction is exceedingly crude, notably in the scene from Julius Caesar. There is a small "mob," each member of which wears a costume which varies from the rest in period. The lighting is decidedly poor. S.

A Little Mother wants a Mama (Imp, 16). While to some, the title might suggest a maudlin sentiment to be found in the picture, it is really a comedy-drama quite devoid of the maudlin or the insipid—a picture that is strong in pathos and character delineation of children. The children, especially the little tot and the little mother, are deliciously fetching and funny, and their work alone would stamp the picture a certain success. It would be impossible to find much fault with the directing and we could only make one suggestion that might, in a small measure strengthen the picture. This would be the addition of several more scenes, for as it now stands the action is a trifle jerky and rough. The young widow enters the house of the widower, bringing back the lost child and she is asked to remain. From here there is one jump to the birthday of "tot," when the husband proposes to the widow and is accepted. Our imagination is required to bridge the interim, a thing that does not reflect credit on the tale. The work of the actress in the role of the widow is exceptionally good. The theme breaks away from the beaten paths—it is unconventional both in conception and treatment and fulfills the purpose for which it was intended. During the father's absence, the little girl is required to care for the other children and the task becomes heavy. She longs for another mother. Good fortune springs out of the misfortune which befalls the family in the loss of the youngest "tot." The baby is picked up by the widow and returned the next day when the little mother discovers them together. It is an effective scene, this, where the little mother meets the woman with the lost baby. G.

The Detective's Santa Claus (Eclair, Jan. 14). About the only diverting amusement to be found in this comedy-drama, is that furnished by the children. The idea for the plot is ridiculous—fit only to be treated as burlesque. The husband and father mournfully tells his wife and children that Santa Claus will not stop with them long this year. He then pulls out a paper bearing the description of a burglar with a reward for his capture and shows it to his wife, expressing the wish that he might prove the lucky man to make the catch. The children, on the eve before Christmas, conceive the plan of trapping Santa Claus, and to carry out their scheme go to the cellar and bring forth a bear trap, already set. However, the cord is plainly visible, bound around the springs of the trap. This they put in the fire place, and low, coincidence brings the burglar in question down the chimney and into the open jaws of the trap. Father gets the reward and as an anti-climax, we have a scene of the parents sitting in the background, peacefully watching their happy children playing with toys. The children are really amusing in the business that the director has provided for them, but aside from this there is little to commend. G.

Life's Lottery (Milano, Jan. 18).—With a conventional melodramatic plot, this two-reel picture scene artificial rather than convincing. A young nobleman, Alfred, is rejected by the heroine, Dora. Alfred casts his glances heavenward and plots re-e-venge. Being in debt, he steals his mother's necklace, selling most of the pearls, but placing some in Dora's rooms. The detectives later find the jewels with marvelous rapidity. So the poor prosecuted heroine is led away to prison. On being discharged, Dora marries a rich broker, like all melodramatic ladies, without revealing her dreadful past. The husband gives his wife a birthday gift, which proves to be the tragic necklace. Then Dora meets Alfred at a reception, and plans to fix the crime on the scoundrely villain. Threatened with prison, Alfred dies from heart failure. Such is the retribution of a villain. The story is plainly a machine-made melodrama. A lover of Dora is introduced in several early scenes, only to strangely disappear. The camera work is excellent. S.

The Hypocrites (Victor, Jan. 17).—Owen Moore and Fritzi Brunnette are featured in this farce, which varies in its good and bad points. Tom, a minister's son, returns from his university. He immediately engages in the collegiate pastime of throwing dice on the floor with a chum, and is discovered by his father, who sends the boy to an old friend to be placed at work. The friend's daughter and her two schoolmates are home for a vacation when the young man arrives. Believing the boy to be very religious, the family has a lot of trouble keeping the visitor from seeing their card playing, a bowl of punch, and their bridge party. Returning from a lecture, later the family finds the minister's son entertaining two chums with cigarettes and liquid refreshments. It relieves the minds of his hosts to find that he is, after all, a young man of broad attainments, and he is received with open arms. The farce has amusing moments, the staging is commendable and the photography good. The comedy should have been based on something more logical than dice throwing. S.

Life in India (Eclair, Jan. 10).—An educational picture of decided interest, showing the quaint people of the land vivified by Rudyard Kipling. Glimpses are given of the fortune tellers, hairdressers, barbers, and other workers, as well as scenes in the bazaars. S.

The Tramp Reporter (Powers, Jan. 17).—"Pop" Hoadley has furnished Edwin August with a two-reel newspaper film drama in The Tramp Reporter. A reporter falls down on an assignment, being lured away from his duties by a cock fight. This is something new in temptations for newspaper men. He is discharged, and beats his way to another town on a freight. The reporter makes good, and becomes the staff star, crowding off an old writer. The aged reporter is told that his services will be no longer needed in a week. The star is sent out on a murder story, taking part in the chase and capture of the criminal. He spies the man's confession, but knowing that the old reporter is the only support of a wife and daughter, gives him the story. The old man gets back his position. The star feigns drunkenness on returning to the office and is discharged. The story on the whole, holds the interest. It was unnecessary for the reporter to feign intoxication, and hence lose his position. It is simply a means toward a dramatic ending. Mr. August plays the star forcefully, while the old reporter is made very human and appealing. S.

MUTUAL FILMS

For Lizzie's Sake (Keystone, Jan. 20). It seems a pity that this really delightfully funny burlesque should be marred by obscure photography. The picture is one of the "desperate" type, rife with extravagant situations and clever business. Considerable of the credit must be given to the players, and especially to the young woman in the role of Lizzie. The task set before her, of being bound to a rock in the sea and battered by the waves, seemed anything but pleasant fun. She was frequently immersed by large waves and the villain looked on and laughed "ho ho, ha! ha!" He had been foiled in his first plot to secure the girl for his bride and he took this as his revenge. The hero—the boy who produced the money to save the mortgaged home at the eleventh hour—again came to the rescue and the villain died as he had lived. From the outset, the picture keeps the spectator amused. G.

A Guilty Conscience (Thanhouser, Jan. 5). As a light burlesque, this picture stands in a fair way to achieve some success. It is only marred by minor faults, due principally to the director we suppose, faults that could easily have been guarded against. As an instance of this sort we may take those scenes where the old villain runs around in his night attire. We naturally conclude that it is night time, but the film coloring does not show it. The players seemed to catch the spirit of their various roles and acted them through with zest. Only in those places where some of the characters sat down to read a paper or magazine did the business give us the impression that it was a trifle forced. The old trustee informs the girl's mother that her fortune is completely spent. Suspecting something wrong, the mother consults her daughter and the daughter's fiance. The young man, acting on the supposition that the old man is guilty and has a conscience, takes measures to frighten him into an admission of his guilt. G.

SUPPLY CO. FILMS

The New Boot-Cleaner (Great Northern, Jan. 11).—A coarsely done farce without any commendable qualities. Fritzi applies for a job at a hotel, and is made boot-cleaner. After enjoying the keyhole views, he gets everybody's shoes mixed. One of the owners goes into the wrong room in trying to locate his shoes, and shortly every one gets involved in the confusion. Fritzi is roughly handled by the angry guests at the finish. Farces like these do not advance the film making art. Of course, European standards are different from those in this country, but this film is neither well done, nor amusing. S.

The Matrimonial Fever (Lux, Jan. 10).—A woman with three nieces is invited to a country home. All four fall in love, despite the efforts of a woman-hating tutor. The plot is incoherently constructed, the lighting and photography very bad at times, while the farce is in remarkably poor taste. A negro servant, really a colored player apparently, tries to make advances toward one of the nieces, and actually embraces and kisses a white maid. At the final scene we are given a glimpse of the white maid and the black man being married. This sort of thing is impossible. Parisian ideas are different from our own, but America would not tolerate anything like these scenes. Eliminations may be made later. This review is based upon its original exhibition. S.

Don't Tease the Dog (Lux, Jan. 10).—This comedy depicts the trouble of the owner of a dog that chases a butcher boy. It is one of those old-fashioned farces with a comedy chase, the smashing of china, and tumbles through houses. Inane and not funny.

The Human Vulture (Gaumont, Stats Right).—Hiram Stone, the wealthy owner of a coal mine, is negotiating for the sale of his property to a mining corporation, although he has been warned that the mine is in danger from water. The sale is made, and Stone gives a banquet to the directors. The tragedy breaks upon the miners in the depths of the earth, and Stone and the directors start for the mine. On the way their automobile strikes a railroad crossing gate, and Stone is badly injured. He is carried into the nearest house, that of one of his mine foremen, who has been drowned in the mine. The infuriated survivors discover his identity and, when they clamor for his life, the foreman's wife tries to protect him. The mob finally forces its way into the room—only to discover that Stone, realizing the result of his heartlessness, has gone to face supreme judgment. The greatest weakness of the picture lies in the repeated use of letters, telegrams, and even a newspaper clipping to get the plot under way. This weakens the dramatic interest. The subtitles are too long and a bit too poetic. The picture, however, has several tense situations, the acting is well done and the camera work is clean cut. The newspaper clipping, another one of those clippings plainly pasted over a real paper, is headed "Stop Press." S.

UNIVERSAL COMPANY RELEASES

Sunday, Jan. 19.

(Rex) He Never Knew. Dr.
(Crystal) A Dip Into Society. Com.
(Crystal) The Fake Gas Man. Com.
(Eclair) Funnicus Marries a Hunchback. Com.
(Eclair) Life in India. Edu.

Monday, Jan. 20.

(Imp) Love's Lottery Ticket. Com.
(Nestor) The Taxidermist. Com.
(Nestor) In Peaceful Hollows. Com.
(Cham.) The Death Trail. Dr.

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(Gem) The Scapegoat. Dr.
(Bison) The Genius of Fort Lasawai. Dr.
(Eclair) The Gallon of Death. Dr.

Wednesday, Jan. 22.

(Nestor) The Riot. Dr.
(Powers) A Bitter Dose. Com.
(Frontier) The Surveyor and the Pony Express. Dr.
(Univ.) The Animated Weekly, No. 46. Top.

Thursday, Jan. 23.

(Imp) Rags and Riches. Dr.
(Rex) The Symphony. Dr.
(Eclair) The Spectre Bridegroom. Dr.

Friday, Jan. 24.

(Nestor) His Brother's Keeper. Dr.
(Victor) Sunny Smith. Com.
(Powers) On Burning Sands. Dr.

Saturday, Jan. 25.

(Imp) The Hero of the Hour. Com.
(Imp) Fixing the Flirts. Com.
(101 Bison) A Gambler's Last Trick. Dr.
(Milano) (Title not reported.)

MUTUAL FILM CORPORATION

Sunday, Jan. 19.

(Maj.) Harry's Lesson. Com.-Dr.
(Than.) The Communter's Cat. Com.
(Than.) A Few Million Birds. Edu.

Monday, Jan. 20.

(Amer.) When Destiny Guides. Dr.
(Kevstone) Sir Thomas Linton. Too.
(Keystone) For Lizzie's Sake. Com.

Tuesday, Jan. 21.

(Maj.) Cabby and the Demon. Com.
(Than.) The Girl Detectives's Rush. Dr.

Wednesday, Jan. 22.

(Rel.) The Open Road. Two reels. Dr.
(Broncho) A Shadow of the Past. Two reels. Dr.

Thursday, Jan. 23.

(Amer.) The Silver-Plated Gun. Dr.
(Punch) Tom, Dick, and Harry. Com.

Friday, Jan. 24.

(Kay-Bee) The Mosaic Law. Dr.
(Than.) Her Fireman. Dr.

Saturday, Jan. 25.

(Amer.) A Rose of Old Mexico. Dr.
(Rel.) The Masqueraders. Dr.

FILM SUPPLY RELEASES

Monday, Jan. 20.

(Itala) (Title not reported.)
(Comet) The Bridegroom's Offense. Dr.

Tuesday, Jan. 21.

(Gau.) The Dungeon of Despair. Dr.

Wednesday, Jan. 22.

(Gau.) Gaumont Weekly, No. 46. Top.
(Solax) The Coming of Sunbeam. Dr.

Thursday, Jan. 23.

(Gau.) A Double Life. Com.
(Gau.) French Alpine Maneuvers

Friday, Jan. 24.

(Lux) Faint Heart Never Won Fair Lady. Com.
(Lux) Arabella as a Chimney Sweep. Com.
(Solax) The Roads That Lead Home. Dr.

Saturday, Jan. 25.

(Gau.) (Title not reported.)
(Great N.) (Title not reported.)

LICENSED FILM RELEASES

Monday, Jan. 20.

(Bio.) The High Cost of Reduction. Com.
(Bio.) Kissing Kate. Com.
(Edison) The Man He Might Have Been. Dr.
(Kalem) The Nurse at Mulberry Bend. Dr.
(Lubin) Literature and Love. Dr.
(Pathe) Pathe's Weekly, No. 4. Top.
(Pathe) The Wars of Destiny. Dr.
(Seliz) (Title not reported.)
(Vita.) What a Change of Clothes Did. Dr.

Tuesday, Jan. 21.

(Cines) She Shall Not Know. Dr.
(C. G. P. C.) The Birth of a Dragon Fly. Sc.
(C. G. P. C.) The Making of a Book. Ind.
(Edison) The Ambassador's Daughter. Dr.
(Esa.) The Thirteenth Man. Dr.
(Lubin) Who Is the Savage? Dr.
(Seliz) (Title not reported.)
(Vita.) Ma's Apron Strings. Com.

Wednesday, Jan. 22.

(Eclipse) Just Missed Him. Com.
(Eclipse) The Manchester Ship Canal. Sc.
(Edison) The Power of Sleep. Com.
(Esa.) The Sheriff's Child. Dr.
(Kalem) The Boomerang. Dr.
(Pathe) The Unfilled Oath. Dr.
(Seliz) A Blackbird Elopement. Dr.
(Vita.) The Joke on Howling Wolf. Com.-Dr.

Thursday, Jan. 23.

(Bio.) The Tender-Hearted Boy. Dr.
(Esa.) The Laird of McGillicuddy. Com.
(Lubin) The Old Oaken Bucket. Dr.
(Melies) A Ballad of the South Seas. Dr.
(Pathe) The Half-Breed. Dr.
(Seliz) A Little Child Shall Lead Them. Dr.
(Vita.) The Volunteer Strike Breakers. Com.

Friday, Jan. 24.

(C. G. P. C.) The Part Played by Air in Respiration. Sc.
(C. G. P. C.) The Gent. Edu.
(Edison) False to Their Trust. Dr. (Being the Seventh Story of "What Happened to Mary.")
(Esa.) The Farmer's Daughter. Dr.
(Kalem) One on Willie. Com.
(Kalem) The 'Possum Hunt. Sport.
(Lubin) Making a Baseball Bug. Com.
(Lubin) Pizen Pete. Com.
(Seliz) The Suffragette. Com.
(Seliz) The Ainus of Japan. Edu.
(Vita.) The Widow's Might. Com.
(Vita.) The Vengeance of Durand. Dr.

Saturday, Jan. 25.

(Cines) Plot and Counterplot. Dr.
(Edison) The Lorelei. Dr.
(Esa.) Broncho Billy's Gun Play. Dr.
(Kalem) The Club Reporter's Temptation. Dr.
(Lubin) The Insurance Agent. Dr.
(Pathe) The Elusive Kiss. Com.
(Vita.) Everybody's Doing It. Com.
(Vita.) When Bobby Forgot. Com.

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A Scene in Dressing Room
Scene Enacted Before an Audience
Midnight Duel in Street of Paris
An Escapade Outside of Adrienne's Apartments
Reception Before the King
Conspiracy in the Park
The Poisoned Candy
The Scene in the Bastille Prison
Duchess Poisons Adrienne
The Famous Death Scene

are but a few incidents from this great play that has been Madame Bernhardt's favorite character for thirty years. Films ready for immediate delivery. Special printing of the most attractive kind.

P. S.—Mme. Sarah Bernhardt selected the above play to begin her first American tour, which occurred at Booth's Theatre, New York City, Nov. 8th, 1880, during which engagement she presented "Adrienne Lecouvreur" twenty-seven performances.

State Rights Selling! ***The Greatest Tragedy Extant***

OEDIPUS REX

IN FOUR PARTS. Enacted by

M. MOUNET SULLY

the celebrated actor, and full company from the Theatre Francaise, Paris. In respect of plot, no other Greek play compares with it. Where dramatic interest is as strong as it is in this play, character interest is apt to be weak, yet in Oedipus Rex every character is interesting, from the birth of Oedipus to the tragical prophecy of an old soothsayer that the child would live to murder his father and marry his mother.

Thirty-eight Hundred Feet of Films. Marvels in Photographic Art

Every father, mother, sister and brother will see this play. For the Theatre and University.

Address all communications to

W. F. CONNOR, 1555 Broadway, N. Y.

FILM SUPPLY CO., Distributors

ADELE LANE,
Leading Woman, N. Y. Motion Picture Company.

When it comes to playing a variety of parts, and playing them well, Adele Lane, leading woman with the New York Motion Picture Company, has few superiors. Her training has been long and thorough, first as a leading woman with stock and repertoire companies, then for several years with the Lubin Company, during which period her acting was the most memorable feature of many pictures. In her present position she continues the able performances that have come to be associated with her name.

NEW COMPANY LAUNCHED

Exchanges to Be Operated in the United States and Canada

The Kinetograph Company has opened headquarters in the Masonic Building, Twenty-third Street and Sixth Avenue, New York, from where exchanges for the leasing of Licensed pictures throughout the United States and Canada will be operated.

J. J. Kennedy, formerly president of the General Film Company, is president of the new concern; P. L. Waters, former general manager of the General Film, is vice-president and treasurer, and Dwight MacDonald is secretary. J. N. Naulty, at one time assistant manager to Mr. Waters in the General Film Company, is now interested in the Kinetograph Company.

The Patents Company has granted an exchange license to the new concern, and large orders for pictures have been placed with a number of Licensed manufacturers.

FIRST ECLECTIC FILM

"Lucretia Borgia" is Ready for Release in This Country

K. W. Linn, of the Eclectic Film Company, has selected Lucretia Borgia, a two-part romantic costume drama, for the first of the Eclectic releases in America. As seen at a private view last week this film has much to recommend it. Its chief assets are excellent photography, settings frequently massive and beautiful, and skillful coloring that adds much to the Italian court costumes of the fifteenth century. The picture appeals first to the eye that finds gratification in harmonious arrangements to color, then it will satisfy the taste that never tires of romanticism when exemplified in the lives of gallant knights and beautiful ladies, and to a lesser degree it may hold the attention by reason of the story unfolded.

But in the minds of an American audience the story, based on historical facts dramatic enough in themselves, is likely to be the least impressive feature of the picture. The progress of events is easily followed, but there is little that might properly be called dramatic suspense, and the spectator is not made to take an interest in the fate that befalls the characters. The popularity of the film must rest on the appealing beauty of individual scenes, rather than the story in its entirety, to which they contribute.

Briefly, the plot has to do with the manner in which Lucretia Borgia conceives a passion for Maffio, whom her brother, Duke Cæsar Valentine, plans to rob of his title. She releases the duke from prison, and, not knowing the identity of his rescuer, Maffio returns to his people, swearing vengeance on the house of Borgia. At a ball the two meet again, Lucretia continues her passionate love making and allows Maffio to know who she is. That he is attracted by the woman does not deter him from wreaking vengeance on his implacable enemies, and, considering it the greatest insult possible, he defaces a statue of the Duke of Valentine. Lucretia attempts to save her lover, and when it appears that she is about to succeed by lowering him from a tower, Maffio is shot by the duke's soldiers and falls lifeless to the ground.

The cast has been wisely chosen, with the possible exception of the actress in the title role, a part that might have been made more effective by a woman of greater physical charm. D.

TALKING PICTURES SECURED

Edison Contracts to Supply More Than 100 Vaudeville Theaters with Kinetophones

Vaudeville and Thomas A. Edison joined forces Saturday, and incidentally established a new record for big business in the theater, when E. F. Albee, representing B. F. Keith, A. Paul Keith, Martin Beck, the head of the Orpheum Circuit, and J. J. Murdoch, executive manager of the United Booking Offices, signed contracts for the installation of the Edison kinetophone, or talking pictures, in more than 100 theaters under their control, the aggregate royalties accruing to the inventor exceeding half a million per annum. This, however, is only a beginning, as motion-picture promoters and vaudeville managers everywhere are negotiating for similar rights.

Said Mr. Edison to Messrs. Albee, Beck, Murdoch and the other showmen who gathered at his West Orange studio: "I am proud to have convinced professional theatrical men of the merits of the kinetophone. You are a proverbially hard audience, and in pleasing you I have passed the acid test. The fact that you wish to install the kinetophone in your theaters as soon as we can supply them means that you agree with me that the age of the scientific stage has arrived. I am certain that science is destined to play as great and as revolutionary a role in the theater as it has in every other department of human endeavor. Now that the projection of voice and motion is perfect, I promise you a series of talking pictures that will exceed in permanent interest anything that the playhouse has ever known.

"The kinetophone will be demanded by the people in every city and town of this copntry and of the world, and I want to have it installed everywhere. It has been a labor of love with me for a generation."

Besides Messrs. Albee, A. Paul Keith, Beck and Murdoch, there were present F. F. Proctor, Sr., and F. F. Proctor, Jr.; M. Shea of Buffalo and Toronto, Jake Wells of Wells's Southern Circuit, Harvey Watkins of Montreal, Carl Lothrop of Detroit and Rochester, and Mr. Shanberger of Baltimore. These, with the heads of the great major circuits, represented a large proportion of the first-class vaudeville theaters in America. They shared the general enthusiasm, and hastened to contract for the kinetophone for their respective houses.

These theaters are being equipped by Edison experts for the immediate installation of the Edison talking-picture apparatus: B. F. Keith's Union Square, Colonial, Alhambra, Bronx, Orpheum and Bushwick Theaters in New York, and the Keith theaters in Boston, Philadelphia, Toledo, Columbus, Indianapolis, Cincinnati, Louisville and Providence; Shea's in Buffalo and Toronto, Temple Theater, Rochester and Temple Theater, Detroit; the Orpheum houses in Los Angeles, San Francisco, Seattle, Portland, Spokane, Minneapolis, Des Moines, Salt Lake City, Duluth, Oakland, New Orleans, Memphis, Sioux City, Lincoln, Winnipeg, Kansas City, St. Paul, Omaha, Denver, Birmingham and Nashville; the Columbia Theater, St. Louis; the Majestic and Palace Theaters, Chicago; the Empire Theater, Edmonton; the Sherman Grand Theater, Calgary; the Majestic, Milwaukee; the Lyric, Mobile; the Grand, Alberta; the Grand, Macon; the Empire, Richmond; the Maryland Theater, Baltimore; Proctor's, Newark, and Proctor's Fifth Avenue, New York.

JERSEY EXHIBITORS MEET

President Robinson, of the Motion Picture Exhibitors' League of New Jersey, has called another session, to be held Wednesday, Jan. 15, at 10 A.M., at Achtelstetter Hall, 844 Broad Street, Newark, N. J. At the meeting of Jan. 6 in Newark a large number of representative men from various parts of the State were present, and judging from the business done the session can be recorded as encouraging. A definite campaign was mapped out at this meeting, to proceed in the matter of legal Sunday opening. A legislative committee and a ways and means committee were appointed.

By a unanimous vote the members also adopted a resolution stipulating that hereafter no meetings of the League shall be held in any place where liquors are served. It is argued that such meetings would serve to bring discredit upon the members and upon the League in general. Another part of the business was the arrangement whereby the Elizabeth members will join with the Newark exhibitors and their local will be known as the Union County Local.

FAVOR GRIFFIN BILL

For the purpose of considering the proposed Griffin amendment to the penal code, providing for the admission of unaccompanied children to moving picture theaters, a special meeting of the Motion Picture Exhibitors' Association of Greater New York was held on Wednesday, Jan. 8, in the Union Square Hotel. The meeting was well attended. Messrs. Trigger and Ascher, officers of the organization, spoke in favor of the bill. Mr. Tichenor suggested the necessity of collecting funds to defray the expenses of the agitation.

—FOURTH YEAR—

HARRY C. MYERS

LEADING MAN

BARRY O'NEIL
Director

Lubin Manufacturing Company

NEASON—SMITH

Treasurer of Vitagraph Company and Leading Woman with Kalem Are Married

Albert E. Smith, treasurer of the Vitagraph Company, and Hazel Neason, leading woman of the Kalem company in New York, were married Jan. 7 and have left for a trip to Santa Barbara, Cal. Miss Neason was attended by her sister, Florence Neason, and Victor Smith acted as best man for his brother. Following the nuptials a reception was held in Shanley's.

Before joining the Kalem company, Miss Neason was leading woman in many Vitagraph pictures. She has a wide circle of friends in and out of the profession. Mr. Smith is a member of the Brooklyn Yacht Club and the Motor Boat Club of America. He owns the power yacht *Mikel May*.

In September last Jerome H. Koehler, referee, recommended to the Supreme Court in Brooklyn that Mrs. Smith be granted a divorce from Albert E. Smith and the custody of their two children, Ethel, fourteen years old, and Edith Frances, eight.

CHANGE SCENARIO SYSTEM

Universal Company Makes Radical Alterations That Will Benefit Authors

Increased prices, more prompt and expedient methods of handling, accepting or returning rejected manuscripts, and incorporation of the author's name, together with the cast of characters on the screen, are announced as a part of the new system of the reorganized scenario department of the Universal Film Manufacturing Company of New York.

Basing their action upon the truism that the working forces of the company hinge about the scenario department, officials of the concern determined upon a complete reorganization scheme. As a result, the Universal is now in the field with definite purposes, and definite promises, the violation of which will not be tolerated.

Henceforth all unavailable scripts will be returned to the authors within a week. Scenarios held for consideration will be passed upon within three weeks. This will establish a new standard in the quick handling of manuscripts and greatly facilitate the work of both authors and editors.

The minimum price for script will be $25 for a one-reel story, with a graduated scale upward, varying according to excellence of plot, perfection of technique and strength and novelty of story. Expert editors and directors will pass upon all scenarios submitted.

The best and most competent writers in America and abroad are being solicited to contribute to the Universal Company. As an innovation in photoplay work, announcement is made that hereafter the name of the scenario author will appear in connection with the picture as a finished product.

With twenty-one companies in the field, making pictures every day, the Universal demands a wide diversity of plot and story in the scenarios.

The various producing organizations are distributed throughout the North, South, East and West, and scenarios requiring scenes typical of any part of the United States or Panama can be utilized. Bright, snappy comedies, virile dramas of Eastern and Western environment, military and cowboy comedies and dramas are among the principal requirements of the company. Particularly for the mammoth Western organization are desired one, two and three-reel scenarios, requiring casts with large ensembles of Indians, cowboys and miners. For the Eastern companies, comedies and dramas, with a majority of interior settings, together with split-reel comedies, are in demand.

The stipulation is made that each plot be submitted in regular scenario form only, typewritten on ordinary publishers' "copy" paper, and accompanied by a synopsis not exceeding 300 words, and including the essential points of the plot, clearly and concisely described.

In no instance will an unoriginal scenario be accepted unless the author admits the source from which it is taken, nor will consideration be given to an infringement upon a copyright book, magazine or play.

As a part of the new plan, the author's estimates of the financial worth of his individual productions may be included with the script, and a price will be figured with that stipulated sum as a basis.

NEFF VISITS NEW YORK

Enthusiastic over the prospect of a State convention of the first importance in Columbus, O., President M. A. Neff, of the Motion Picture Exhibitors' League, visited New York last week and conferred with Samuel H. Trigger and other New York League officials. The chief reason for Mr. Neff's visit was to meet the committee that is making arrangements for the national convention to be held in Grand Central Palace, New York, on July 27.

BIG COMPANY IN DENVER

The Columbine, a $100,000 Corporation, to Produce Three Films Weekly

The Columbine Film Company, recently incorporated, with an authorized capital of $100,000, will open headquarters in Denver, Colo. Three companies of fifty people each will be employed, each company to produce one film a week. Among the first pictures will be those of performances of five champion cowboy riders, who have been engaged as regular members of the acting forces.

The incorporators are Lester Park, E. B. Deu Pree, and Otis B. Thayer, who, with Byron Park and William E. Foley will comprise the board of directors. Mr. Foley will be vice-president and Mr. Thayer managing director.

SHIFT OF WARNER OFFICIALS

Mr. Bromberg having resigned from the management of the Atlanta, Ga., office of the Warner's Features, to take the management of the Mutual Exchange, Jerome Abrams, who has had charge of the Boston office of the Warner Company, will take his place.

H. M. Warner, general supervisor of all the Warner agencies, has removed his offices from St. Louis to New York city, where he will assist in the general management. The St. Louis office will in future be under the management of S. L. Warner, who, as district manager, will have charge of five offices in the Middle West.

M. Levinson, who has been in charge of the San Francisco office, has been appointed a district manager, the Portland, Ore., office also being under his supervision.

WITH THE FILM MEN

There is a story of a revolving door—but what's the use? It is enough to say that Albert Finkhorn and Richard Edmondson, of dear old London, are in town.

The Cosmopolitan Films, of which K. W. Linn is the guiding spirit, have changed their name to the Eclectic Films. The first release was shown last week.

It is hard to be the husband of a celebrity. Everybody mentions Charles C. Pyle as "Martha Russell's husband," but we shall try and do better. Mr. Pyle is manager (business) of his wife, Martha Russell, and also of the Satex Film Company, which has opened a studio at Austin, Tex. He is in New York arranging for his first release, which will be through Warner's Features.

Speak it softly. Calder Johnstone, of the *Telegraph* and the Screen Club, is about to venture on the stormy sea of matrimony. He will be married Feb. 7 to Grace Kemp. Best wishes that the voyage may always be calm and pleasant.

W. E. Waddell has been made general manager of the American Talking Picture Company, which will market the new Edison Kinetophone.

It is to laugh! One of the theatrical papers which is making a bid for picture business announces a comedy which cost $25,000 to produce. Over $1,000 was spent for gunpowder and cartridges. Wonder where the other twenty-four thousand was spent and how the manufacturer expects to get his money back. He will have to break all selling records by about a hundred prints.

Wright of Kalem is proudly displaying a cablegram to the effect that From the Manger to the Cross was produced at Royal Albert Hall for the benefit of Queen Amelie of Portugal, the Princess Henry of Battenberg, and the Duke and Duchess of Wellington.

New York is full of exchange men from out of town, who are holding a convention at the Hotel Astor. No reason for the meeting is given out, but it is understood to be for the purpose of coming to an agreement with the Universal Film Company regarding releases. Among those present are William Oldnow, of Atlanta; A. S. Davis, of Pittsburgh; Frank Bailey, of Idaho, and Julius Hopp, of Chicago.

One of the best sellers of the season is the Ambrosio picture Satan.

Work has almost been completed on the new factory of the Commercial Motion Picture Company at 102 West 101st Street, and the plant is expected to be ready for business by Feb. 1. All the latest improved machinery for the manufacture of motion pictures is being installed, and an expert corps of workmen in charge of Eugene Gaudio will shortly be on hand. F. J. B.

Special Features

January 24 1913

THE VENGEANCE OF DURAND
or The Two Portraits

VITAGRAPH 2 Reels

Specially written for The Vitagraph Company by Rex Beach

The vengeance which he nurtured for another enters his own soul. The weapon which he sharpened with jealousy and hatred and placed in his daughter's hand, is turned against himself. He is cut down in the fury of his wrath.

January 20 1913

THE WAYS OF DESTINY

PATHE 2 Reels

COLORED PHOTOGRAPHY

Horace Blackwell, being mortally injured by lightning striking the tree beneath which he was standing, tells his adopted daughter, Dorothy, of her parentage, and how she, a tiny mite, was found on his doorstep. He gives her the locket found about her neck, containing the picture of a beautiful woman, and which he believes to be her mother. With Horace Blackwell's death, Dorothy is dispossessed of her home, and because of jealousy of her charm and beauty she is forced into the ranks of the unemployed. She, however, finds employment in a department store, but is accused of theft and brought before the proprietor, who questions her closely as to her history. Her story, together with the locket and picture, solves the mystery of her birth, and Dorothy finds a home with her father.

January 17 1913

THE MEXICAN SPY

LUBIN 2 Reels

Tom Loring, a handsome but dissipated youth, loves Mary Lee, daughter of the regiment's paymaster. In order to pay his gambling debts to the Mexican, Senor Rivera, supposedly rich but in reality a spy, Tom steals $5,000 from the paymaster's safe. The Mexican threatens exposure unless Tom secures the plans of certain forts in the Southwest, but Mary hears of the situation and pawns her jewels to replace the stolen money. Realizing the sorrow he has caused his father and sweetheart, Tom disappears, leaving a note that he will not return until he has redeemed himself. He enlists under an assumed name, and his regiment is ordered to the Mexican frontier. Mary becomes a Red Cross nurse and is also ordered to the Mexican border. Tom's bravery and strategy during a desperate encounter with the Mexicans under Rivera wins him promotion to Lieutenant, but he is seriously wounded, and Mary is greatly surprised to find among her patients, her lover. Her careful nursing restores him to health, and having redeemed his former misdeeds by his faithful and heroic service to his country, he claims Mary for his wife.

January 13 1913

THE LITTLE MINISTER

VITAGRAPH 2 Reels

A young Scotch Minister falls in love with a Gypsy girl. The ban of the "Kirk" and the condemnation of the austere town folk intervene as a barrier to their marriage. Unexpected circumstances of a startling nature happen and their prejudice and intolerance are removed. Love conquers. The "Little Minister" and "Babbie" are married.

January 10 1913

THE WIVES OF JAMESTOWN

KALEM 2 Reels

Bryan O'Sullivan, an Irish lad of humble birth, rescues Lady Geraldine from drowning as her boat capsizes, thereby meriting her lasting gratitude. Forgetful of his station, Bryan falls madly in love with Lady Geraldine, who momentarily listens to his pleadings. Her acceptance of attentions from O'Rourke angers Bryan and he upbraids her for falseness. The nobleman draws his sword, but Bryan wrenches it from his hand and breaks it to pieces. Knowing that he cannot now remain, Bryan bids farewell to Lady Geraldine and sails for America. Bryan O'Sullivan, Irishman, becomes John Pierce, Colonist, of Jamestown, Virginia. Years later Lady Geraldine suffers many vicissitudes; her castle is besieged by the Cromwellians and she with many others is sent to Jamestown to be sold to the colonists as wives. John Pierce is startled to see Lady Geraldine, but she fails to recognize him because of a heavy beard. Seeing that he is an honest man, she offers to become his wife. He takes her to his cottage and, stepping into another room shaves off his beard, and begins to play the flute, which he so loved in days gone by. Lady Geraldine, who is about to end her life, hears the music and stepping to the door recognizes John Pierce, her husband, as Bryan O'Sullivan, her lover, and love claims its own.

January 6 1913

IT IS NEVER TOO LATE TO MEND

EDISON 2 Reels

The Fielding Brothers, farmers, are served with notice of foreclosure of mortgage on their farm. George, the elder brother, is engaged to Susan Morton, who is also beloved by John Meadows, the wealthiest man in town. Meadows realizes the futility of his efforts to win Susan by fair means, and plans George's undoing and his own aggrandizement. George goes to Australia to seek his fortune; and Meadows, sure of success, selects the house for his bride, and ousts the present tenant, Isaac Levy, thus gaining the enmity of the Old Jew. Levy has been protected from Meadows' cane by George Fielding, and he now determines to protect George from the plotters. He rents an office next to Meadows, and through a hole which he bores in the wall keeps informed of their plans. Meadows' schemes are frustrated, and George returns with six thousand pounds to clear the home and claim his bride.

January 3 1913

ROMEO AND JULIET Shakespeare

PATHE 2 Reels

A Wonderfully Colored Film of the Immortal Playwright's Great Romantic Play

Romeo, of the House of Capulets, and Juliet, of the House of Montagues, scorn the family feud of years, and love each other with all the fervor of Veronian youths. The ardent wooer sings his love beneath his lady's window while the stars wink their approval of the lovers' happiness. Juliet's father urges her marriage to Tybalt, a man of his choosing, but Romeo determines she shall not, so together they visit the venerable Friar Lawrence and are secretly united in marriage. Romeo is challenged by his rival, Tybalt, and in the encounter wounds his antagonist, for which he is exiled. Romeo's departure leaves Juliet open to the demands of her father, who insists upon her immediate marriage to Tybalt. In terror she flees to the old Friar, who gives her a powerful sleeping potion, and on the day she is to marry Tybalt, her friends are horrified to see her fall into a deathlike swoon. She is interred in the vault of her ancestors, and Romeo, hearing of her death, returns home, enters the vault and after gazing upon the face of his beloved plunges a dagger into his heart. Juliet awakens to see him expiring, and in her agony seizes the same dagger, inflicts a death wound, and expires beside her lover.

December 30 1912

POWER OF SILENCE

LUBIN 2 Reels

An Adaptation from the play "Where the Trail Divides," by permission of Robert Edeson

Thomas Lowry, a wealthy Western ranch-owner, realizing he is dying, leaves his adopted daughter, Jane, to the care of his head shepherd, who because of his personality is called "Silent." The young people decide to marry when Sinclair, a nephew of Lowry, comes West, and learning of the fortune Jane inherits, decides to marry her. She listens to his descriptions of the wonderful East and promises to become his wife. "Silent" warns Sinclair that he will pay for any mistreatment of Jane with his life. Sinclair brings Jane East, and after squandering her fortune deserts her and she dies of a broken heart. Sinclair returns West to sell the balance of Jane's property and meets "Silent"; in the fight that follows they plunge over the balcony of an old ruin to death below.

December 27 1912

THE REINCARNATION OF KARMA

VITAGRAPH 2 Reels

During the early Christian era, Karma, a very spiritual and virtuous High Priest of the Temple of India, resists with all his religious fervor, Quinetrea, a beautiful and fascinating enchantress. Quinetrea eventually conquers and Karma falls a victim to her wiles. She triumphantly taunts him, and outraged at her cruel deception, Karma curses her, and Quinetrea is transformed into a huge snake. Fifteen hundred years later, Karma appears, reincarnated in the personality of Leslie Adams and loves the beautiful betrese, Lillian White. Together they visit the ancient Temple of Karma and are shown the reptile, which every hundred years resumes human form. While Leslie gazes fascinated, the snake uncoils and Quinetrea stands before him in all her bewitching charm. She holds him with her hypnotic power and forces him to accept an amulet for his betrothed, upon receiving which Lillian falls dead. Karma beholds a vision of his former self as High Priest, again curses Quinetrea, and drops dead across the prostrate body of his betrothed.

December 23 1912

THE SHAUGHRAUN

KALEM 2 Reels

A Genuine Irish Drama Produced Amid Genuine Irish Surroundings

By the death of their father, Robert and Claire Foillott are given into the care of Corry Kinchela, an unscrupulous land agent, who schemes with Harvey Duff, a dishonest police officer, to secure possession of the children's lands. Robert is convicted on Duff's testimony and sentenced to the penal settlement in Australia. His sister Claire, and sweetheart, Arta, are dependent upon Conn, the Shaughraun, who supplies them with food by his poaching. Several years later Robert returns to Ireland, but is captured and thrown into prison. The crafty Conn assists him to escape and feigns death when fired upon by a sentinel. It is commonly believed that Conn has been killed, and a wake is held, during which the Shaughran learns of a plan to spirit the girls out of the country. Kinchela and his accomplices are brought to justice and the sweethearts reunited.

General Film Co.

200 FIFTH AVENUE, NEW YORK

STUDIO GOSSIP

THAT he may take up research work, Charles Edison, son of Thomas A. Edison, has temporarily quit his studies at the Massachusetts Institute of Technology and gone into the employ of the Edison Company of Boston. He is fitting himself for the task of some day continuing the life work of his father.

THE Universal is probably the first company that has succeeded in successfully photographing a real sandstorm. This was done recently in J. F. Macdonald's production of On Burning Sands. Realism could not well be carried further. The whole company worked cheerfully under the greatest difficulties, content that they were making history for the Universal. The camera had to be braced and held, and the actors had to think of their parts and at the same time prevent themselves from being blinded. Only those who have been in a desert sandstorm can possibly know what it means.

IN a recent scene in Otis Turner's present production, Larry Peyton and Bill Gettinger were all up a tree. The tree in question was reached by means of the scenario cottage roof and a long ladder. Larry is no lightweight, and it took him some time to scramble gradually to the end of a long bough from which he had to shoot several Indians. It was ticklish work, and the least movement would have meant a bad fall for both of the boys.

THOMAS PERSONS, the superintendent of the Selig plant on the Northwest Side, Chicago, is spending a fortnight at Prescott, Arizona, visiting in that picturesque neighborhood. This is the first vacation Mr. Persons has allowed himself in a long time. He is something of a roper and rider himself.

BRINSLEY SHAW, one of the Essanay Western company's star actors, has branched out as a director while G. M. Anderson is away for a short trip. Shaw has been directing the moving-picture forces of the Niles Company during Mr. Anderson's absence, and has been getting along well.

KENNETH D. LANGLEY has managed some of Charles Hoyt's famous comedies, for pictorial purposes, of the Selig company. All rights have been fully protected.

MALCOLM FRAZER, secretary of the Chamber of Commerce, has given the freedom of the city to the Selig company that arrived there last week from Canon City, Col.

HARRY COHEN, of the Selig Company, left Chicago New Year's night to take charge of the offices of the General Film Company, No. 7 Front Street, Toronto, Canada.

LEE MORAN, who is a valuable member of Director Al. E. Christie's company, taking juvenile leads, obtained his first experience where so many other actors have, namely, on the amateur stage. He used to get up the theatricals at St. Ignatius College, in Chicago, and early showed capabilities in this direction. After experience on the "legitimate" and vaudeville stage he joined the Nestor company, and he is proud of the fact that he has remained with one director ever since, namely, Mr. Christie. This is easily understood, for Lee is a mighty good-looking young fellow, and makes a splendid impression on the screen; moreover, he has a genial disposition.

ROBERT E. LEONARD, generally known as Bob Leonard, is a recent addition to the Universal forces, and is at present working under the direction of Otis Turner. Mr. Leonard received his initial picture experience at the Selig studios, where he played leads for three years. He left there to accept his present position. He directed for the Fox Company for some time. At the age of seventeen, Mr. Leonard started his dramatic career with the California Opera company, being associated with Dick Carle, Lucile Saunders, Ritchie Ling, and others equally prominent.

DAVID KIRKLAND has rejoined the Essanay forces at Niles, Cal., after being a member of the Hollywood branch for the past two months.

AL. W. FILSON, a character actor of well-established reputation, has joined the Selig forces in Los Angeles.

KATHLYN WILLIAMS, of the Selig forces in Los Angeles, has just finished a very hazardous role in a one-reel feature, wild-animal play. Miss Williams is seen sitting face to face with two lions in a cage, entirely alone. Later in the scene the plot calls for animated action of a nature which would naturally tend to excite the beasts. Finally, the intrepid actress places her arms around the lions' necks. At another time, she lies on the floor of a cage beside a leopard, both simulating death. These are stunts which even the animal trainers, who are with the animals daily, are very cautious about attempting.

THE MECCA BRANCH of the Universal Exchange is now open for business. On the first day, ten first and second-run customers were taken on.

THE UNIVERSAL COMPANY is negotiating with several playwrights of national reputation for the writing of scenarios. Negotiations have practically been closed with E. Phillips Oppenheim for two scenarios weekly.

MARY PICKFORD is not, as many newspaper writers appear to believe, making her first appearance on the stage in the current Belasco production of A Good Little Devil. Nor are the stories concerning Mr. Belasco's visit to a motion picture theater and his consequent "discovery" of the art of Miss Pickford, strictly true. It happens that this particular producer knew of Miss Pickford, "Little Mary," as far back as 1907, when she played Betty in the Belasco play, The Warrens of Virginia.

MAE HOTELY writes to THE MIRROR, sending best wishes for a "Happy New Year": "I am spending my third Winter in Florida under A. D. Hotaling's direction," she says, "and am making new friends and renewing old acquaintances."

THE colony of photo-players in the South soon will be supplemented by the Punch comedy company, to leave New York on Jan. 25. These are in the company: Director Charles Weston, Herbert Rice, Arthur Finn, Fred Sauma, Lord Lilliford, Virginia Westbrook, and Alice Inward.

THE SCREEN CLUB members will give a dinner to their president, King Baggot, at the Hotel Astor on the night of Feb. 11. Arrangements are being made by Harry R. Raver and Joseph W. Farnham. The charge is to be $3 a plate.

OUT of the mouths of babes. Baby Anna Hodges, of the Majestic Company, said to her mother recently: "Mother, if I should die would I go to heaven?" "Why, yes, dear; of course you would." "And if you should die, would you go to heaven, too?" "I hope so, dear." "I hope so, too, 'cause it would be terribly awkward to be known as the little girl whose mother was in hell."

BERNHARDT FILM

W. F. Connor Announces That "An Actress's Romance" is on the Market

W. F. Connor announces that State rights are now selling for An Actress's Romance, a feature film in which Madame Sarah Bernhardt appears in her own adaptation of her favorite drama, Adrienne Lecouvreur. Adrienne has been Madame Bernhardt's favorite character for thirty years.

An Actress's Romance should make a spectacular and strikingly beautiful film drama, the glittering and gay life of the days of Louis XV. furnishing a gorgeous background for the touching romance of the gifted, handsome, but ill-fated actress of the Comedie Francaise. The picture drama closely follows the famous play, the opening scene disclosing Adrienne's dressing-room at the Comedie Francaise, while the romance of the stage favorite and her lover, Maurice de Saxe, is revealed amid scenes of bewitching spectacular beauty. De Saxe is madly loved by another, the designing Duchesse de Bouillon, who schemes to win the cavalier from his actress sweetheart. Finally the woman succeeds in poisoning Adrienne's medicine, and the deadly draught ends the tragic life of the favorite of all France. A pitiable incident marks the actress's last hours, when religious absolution is refused the dying woman. Forgiving but unforgiven, one of the most gifted artists that ever graced a Parisian stage passes away.

The picturesque period of love and adventure during the reign of Louis XV. should lend a delightful atmosphere of romance to the notable picture, the action disclosing the green room of the Comedie Francaise, a scene being enacted before an audience, a midnight duel in the Paris streets, and a glimpse of the Bastille prison among its many scenes.

Madame Bernhardt will be seen in her exquisitely touching portrayal of Adrienne, while Mlle. Romani is said to play the difficult role of the duchesse excellently. Lou Tellegen will be seen as the lover.

Mr. Connor also announces that State rights are now selling for a reproduction of Œdipus Rex in four parts, with Mounet Sully and a company from the Theater Francaise, Paris, in the various roles. The film is said to be a marvelous example of the photographic and dramatic art, while the tragedy itself is one of marvelous grandeur and tremendous power.

NEW YORK FILM COMPANY DISSOLVED

Abraham J. Danziger, Abraham G. Levi, and Henry G. Schultz, under the firm name of New York Film Company, with offices at 145 West Forty-fifth Street, have dissolved partnership. Mr. Schultz will close the affairs of the concern, collecting outstanding accounts and paying its indebtedness.

"IMITATION IS SINCEREST FLATTERY"

ONE HUNDRED YEARS OF MORMONISM

Exclusively endorsed by the Mormon Church, is now in final stages of completion, at a cost exceeding fifty thousand dollars, and will be released in five reels in January.

Attempts will no doubt be made to imitate this great feature film, and spurious exhibitions by unauthorized producers, with a view of making some easy money.

Such attempts will flatter our enterprise, but in the interests of justice and the dignity of the moving picture business generally, we desire to warn all concerned that we are the only authorized producers of this subject under contract with the Mormon Church, having access to church archives and backed by the assistance of church officials, and any attempt to infringe will be vigorously prosecuted.

THE UTAH MOVING PICTURE COMPANY

INCORPORATED UNDER CALIFORNIA STATE LAWS

LOS ANGELES, CALIF.

Notice is Hereby Given

that the co-partnership existing between Abraham J. Danziger, Abraham G. Levi and Henry G. Schultz, under the firm name of the NEW YORK FILM COMPANY, at 145 West 45th Street, has this day been dissolved by mutual consent.

Said Henry G. Schultz will proceed to wind up the affairs of said firm and collect the outstanding accounts and pay the indebtedness of said firm.

No contracts are valid for Continental-Kunst film unless signed by Henry G. Schultz.

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SHIPWRECKED IN ICEBERGS
LIGHTS AND SHADOWS OF CHINATOWN
SOCIETY LIFE OF PARIS
THE BALKAN TRAITORESS
THE MINER'S VENGEANCE

HENRY G. SCHULTZ, 145 West 45th Street, New York City

WARNING! Option on Miracle given January 4, 1913, for entire territory of United States expiring January 30, 1913.

Contracts on Miracle subsequent to January 4, 1913, are void; holders please communicate with

H. G. SCHULTZ, 145 W. 45th St., New York City

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WHEN the crowds begin to drift by your place at night and get jumping around the entrance of the movies on the next block, don't stick an extra arc light out in front and think you've fixed things. Look at the heart of your business—at your moving picture machine.

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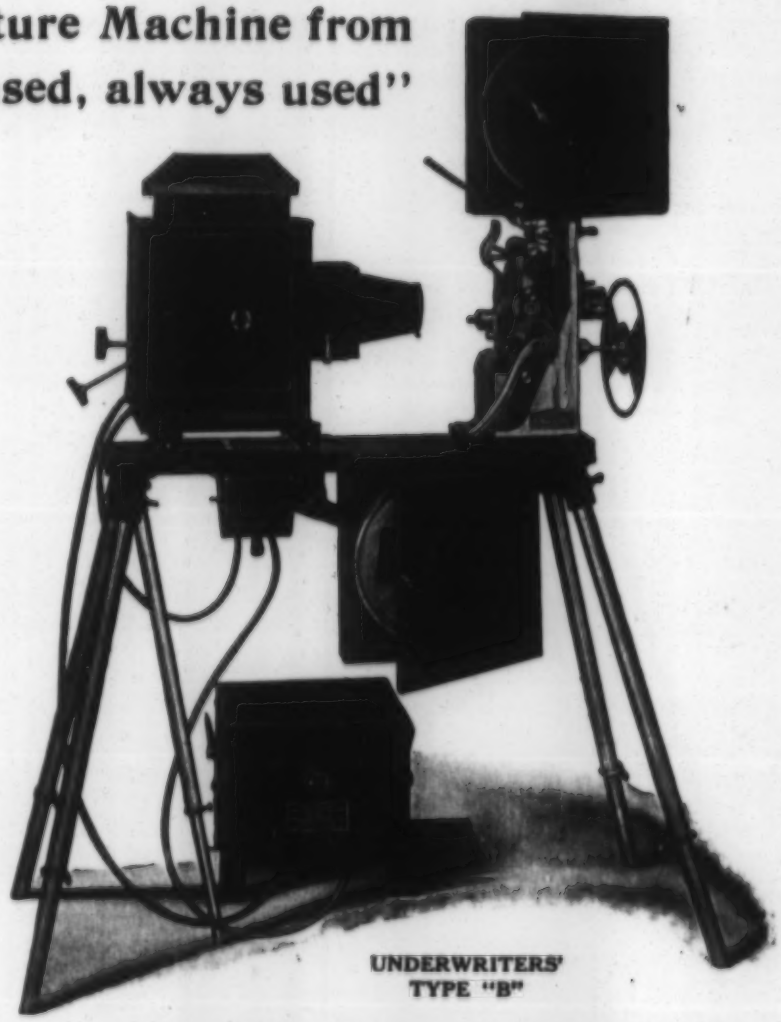

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COMING EDISON FILMS

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Jan. 15—7223. The Title Cure, by George A. Imlach. 1,000 feet. Comedy.

Jan. 17—7225. Leonie, by Bannister Merwin. 1,000 feet. Dramatic.

Jan. 18—7226. The Mountaineers, by Bannister Merwin. 1,000 feet. Dramatic.

Jan. 20—7227. The Man He Might Have Been, by James Oppenheim. 1,000 feet. Dramatic.

Jan. 21—7228. The Ambassador's Daughter, by Bannister Merwin. 1,000 feet. Dramatic.

Jan. 22—7229. The Power of Sleep, by James Oppenheim. 1,000 feet. Comedy.

Jan. 24—7230. False to Their Trust, being the seventh story of "What Happened to Mary," produced in collaboration with "The Ladies' World." 1,000 feet. Dramatic.

Jan. 26—7231. The Lorelei, adapted from the song and legend. 1,000 feet. Dramatic.

Jan. 27—7232. The Dancer, by James Oppenheim. 1,000 feet. Dramatic.

Jan. 28—7233. A Day That Is Dead, adapted from Tennyson's famous poem, "Break, Break, Break." 1,000 feet. Dramatic.

Jan. 29—7234. A Serenade by Proxy, by A. H. Giebler. 1,000 feet. Comedy.

Jan. 31—7235. A Perilous Cargo, by James Oppenheim. 1,000 feet. Dramatic.

The A. B. C. Co., will make posters for all films. They will also make a 3-sheet for No. 7226.

THE WILLIAMS PRINTING COMPANY NEW YORK